

THE EAST ARCHITECTS NEWSPAPER

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MGM PUSHES TO RAZE FOSTER'S
VEGAS TOWER



KEVIN HARBER

BAD HAND

Norman Foster's mottled blue tube tower, part of Las Vegas' \$9 billion star-studded CityCenter project developed by MGM Resorts International and Dubai World, will never join the ranks of glittering hot-spots on the Strip. Citing the potential for structural collapse, the Harmon hotel is now slated for demolition pending the settlement of a lawsuit claiming design flaws. **continued on page 10**

NEW BUILDING FOR CHELSEA
CAMPUS NEEDS \$52 MILLION
IN LOCAL FUNDING



COURTESY SHoP ARCHITECTS

Project Fund Ways

In a 2003 design competition, SHoP architects won over the Fashion Institute of Technology (FIT) and the school's Chelsea neighbors with a proposal for a slender glass building on 28th Street that contrasted with the brooding Brutalist buildings of the existing campus. The same year, the state (FIT is part of the SUNY system) allocated an additional \$74 million toward the \$148 million project, to be matched by local funding no later than March 2013. Since then, the proposal has fallen off the radar. **continued on page 4**



CHRISTA BALLANTINE

LAURETTA VINCIARELLI, 1943–2011

The word "incandescence" came to my linguistic orbit in 1999, when I was given the gift of *Not Architecture But Evidence That It Exists*. Published by Princeton Architectural Press in connection with an exhibition at Harvard Graduate School of Design, the book contains watercolors by Laretta Vinciarelli, an architect who died at her home-studio on August 3, hours after her 68th birthday. Both an affirmation and a **continued on page 7**

9/11 TENTH ANNIVERSARY ISSUE

FIRST PUBLISHED IN NOVEMBER 2003 AND NOW IN OFFICES THREE BLOCKS AWAY, AN HAS KEPT TRACK OF THE WORLD TRADE CENTER SITE AND HERE OFFERS A TIMELINE OF THE TWISTS AND TURNS ALONG THE ROAD TO REBUILDING. SEE PAGES 18–21

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THE SOUND OF CONSTRUCTION
HERALDS NEW BAM DISTRICT

CURTAINS UP

The Brooklyn Academy of Music Cultural District, or "the Lincoln Center of Brooklyn" in Fort Greene, has been in the planning for over ten years, but construction has finally begun on one **continued on page 6**



TOM STOELKER

COMMUNITY ON EDGE AS NEW OWNER PLANS
RENOVATION OF CHERISHED WRECK

CHELSEA CHECKED OUT

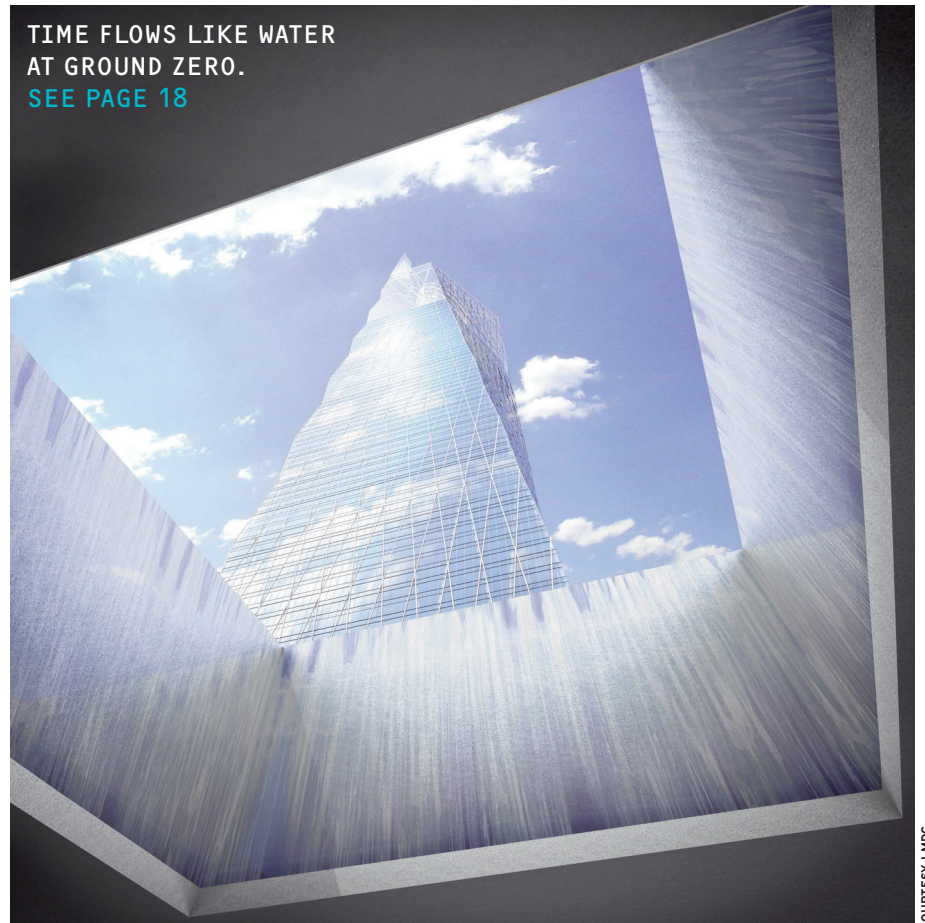
After sightings of Andre Balazs and W Hotel executives slipping into the lobby, the Chelsea Hotel, that high

church of poetry and punk, finally found a buyer in August for \$80 million. The property landed in the vast

portfolio of Joseph Chetrit, a stealth investor who bought Chicago's Sears Tower with partners in 2004 and has somehow become a major New York real estate player while avoiding the spotlight. That may not be possible any longer. Everyone from Chelsea locals and Didi Ramone fans to lovers of raunch and Hart Crane's poetry feel that a piece of quintessential New York is now on the line.

The Chelsea's ramshackle quality was always considered part of its charm. A dank basement odor permeated much of the building. Blackouts, pipe bursts and mice **continued on page 9**

TIME FLOWS LIKE WATER
AT GROUND ZERO.
SEE PAGE 18



COURTESY LMDC

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WE MADE IT

The Architect's Newspaper published its first issue two years and two months after the tragedy of 9/11/01. By that November 2003, the process of envisioning plans for the site—still called Ground Zero—had reached one of several nadirs: the architects of One World Trade Center—at that time, the Freedom Tower—were not on speaking terms; Governor Pataki was ignoring the recommendations of the Lower Manhattan Development Corporation, the agency officially charged with sorting out what best to do; and the finalists for the memorial competition had just been announced to tepid response.

It was a rich time for a news organization to wade into the details of how things get done in the city. Now as the tenth anniversary of 9/11 approaches, it seems that every pundit on the planet is weighing in on the emerging results of those tumultuous years, recalling sometimes inaccurately what happened, when, and why. We decided to dig up all of our own coverage from printed pages and on the web, filling in as needed from the Port Authority and LMDC's archived press releases and such sharply detailed accounts as Philip Nobel's intellectually knuckle-whitening *16 Acres*, to make a contemporaneous timeline.

It proved to be a chastening, even stomach churning, exercise to relive even from a distance the sordid disagreements, the political posturing, and wrenching disillusion as they revealed all too clearly a complete collapse of confidence that anything inspiring, appropriate, or up to world-class standards was going to be rebuilt at the site.

But that time seems past. After several visits from our offices—now just three blocks away from the World Trade Center site, thanks to the Empire State Development Action Plan assisting small businesses in the area—the feeling is very different. In the rank upon rank of nearly grown trees, the measured pacing and pattern of granite pavers that draw all-comers from every direction inexorably toward the vast footprints, the names carved deep into the parapet stone that will be kept cool to the touch in summer and warm and ice-free in winter, there is both dignity and poetry.

Whether this is the result of design or the extreme care so obviously taken in construction and installation—special cranes had to be invented for installing the trees in their customized ground holes—it is hard to say. Certainly, the architecture built so far is compromised. One World Trade Center has been repeatedly assaulted with demands to make the base more bomb resistant—in spite of a growing awareness that prevention and deterrence before contact is the more effective security measure—and less expensive. The Snøhetta building is little more than a shed for the massive vents, mechanical equipment, and staircase serving the 98,000 square foot museum designed by Aedes (formerly Davis Brody Bond) beneath ground. Not the ambitious memorial structure as envisioned, it is still a much-needed focal point for the flat expanse between the plunging footprints. In fact, across the site, still bathed in sunlight for now, the impression is that the designs may not be spectacular visions of 21st century architecture, but they are strong enough to carry the weight all the city, not to mention tourists, will bring to bear on it over time. And sheer durability may be the best that any architecture can offer in the long run. **JULIE V. IOVINE**



TOM STOELKER

AIANY TO EXPAND NEXT DOOR

ARCHITECT'S ROW

With all the NYU real estate hubbub going on around LaGuardia Place in Greenwich Village, it's refreshing to hear of a quiet transaction between two locals. In late July, the AIANY signed the lease for 532 LaGuardia, an empty retail space owned by local lumber magnate Guy Apicella just one door south of the AIANY's current home, the Center for Architecture at 536 LaGuardia.

AIANY plans are already afoot to nail down design concepts for the additional space. "We'll benefit from the best design advice in the city," said AIANY executive director Rick Bell. Rogers Marvel has been hired as the architect and Mary Burke will head up AIANY's Premises Committee. The original Center was designed in 2003 by Andrew Berman Architect.

The floor plate of the new building is about 1,200 square feet, with another 800 square feet available in the basement. All three levels at the Center's current space net about 12,000 square feet, so the extra 2,000 will add about 10 percent more space, helping ease the strain of hosting more than a thousand programs each year. Also included in the deal is a small garden space out back, which Bell hopes will be landscaped by the Horticulture Society of New York. The group currently uses space at the Center for occasional events and meetings.

Bell jokingly compared the growing horizontal street presence of the AIA to that of Zabar's on Broadway Uptown or J&R Music on Park Row Downtown, both of which eventually claimed all or most of their respective blocks. With extra sidewalk frontage notwithstanding, Bell said that the organization has no intention of moving into retail. "If Olympia (Kazi) were to get out of the business, maybe we'd reopen the discussion, but we don't have plans for any," he said, in sly support of Van Alen's recently opened architecture bookstore.

This is not to say that the Center will eschew commercial endeavors altogether, quite the opposite. Bell said the newly "robust" conference center would be very attractive for corporate—and just about any other potential—rentals, as it has in the past. In fact, the Center has already hosted a wedding, although it has been rejected by at least one 13-year-old for a bat mitzvah.

TOM STOELKER

that's putting it nicely!).

Sincerely,

JOY HAMPTON

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LETTERS

SOFT INFRASTRUCTURE SPREADS

Researching roles and definitions of soft versus hard infrastructure, I came across Julie V. Iovine's excellent article "What's Holding Us Up?" (AN06_04.07.2010; archpaper.com). In Oklahoma, Economic Development leaders are concerned about the U.S. Economic Development Administration leaning more toward soft infrastructure investments, which they feel

favors cities rather than rural areas where basic hard infrastructure is often still needed: roads, water, sewer. But even in the small city where I work, the citywide master drainage plan recently completed uses soft infrastructure to address problems; some solutions will be hard infrastructure certainly, but the integration is what will be key to dealing with the city's drainage issues and that will result in greater quality of life as well

as a more attractive area for commercial development.

Ms. Iovine's article hit upon the core of the soft hard integration issue and gave me a better understanding that I hope I will be able to communicate to my readers and to policy makers here who need to understand the importance of how the elements work together. So far, much development here has been willy-nilly (and



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Designer: Taavo Somer



TOM STOECKER

“Woodworking, cooking with fire, chopping wood, these are all things that I associate with dads,” said Taavo Somer, the New York-based designer and restaurateur. Somer, who recently became a father himself, has channeled these paternal visions into his latest eatery Isa (“father” in Estonian). Situated on a remote corner in Williamsburg, the warm and decidedly woody restaurant occupies the ground floor of a three-story 19th century brick house. Somer, who is leasing the entire 5,000-square-foot building, gutted the space, adding a terracotta tile floor and tearing out interior walls to create a spacious dining room, visible to passers-by through large windows framed by glossy black shutters. Most of the 45 seats inside have a view of the open kitchen—a marble and stainless steel stage crowned by an enormous hand-sculpted hood of white plaster cement. Triangular shapes articulated on the hood repeat throughout the restaurant: in patterns created by reclaimed beams in the ceiling, in the stacked bins of an interior wall that cradles chopped firewood, and on custom light fixtures that evoke geodesic domes. Indeed, Somer cites Buckminster Fuller as a source of inspiration for a look he labels “primitive modernism.” The ghost of George Nakashima is there too, in a long, smooth banquette made of ash, one of the many furnishings handcrafted in Somer’s neighboring woodworking shop. An advocate of designing through model-making, Somer’s new project is small enough to be a constant work in progress, allowing him to tinker and tweak in fine dad fashion. **MOLLY HEINTZ**

EAVESDROP> ISADORA MULLION

FASHION'S NIGHT OUT OF CONTROL

BOFFO Building Fashion is preparing to serve up another fall season of installations that pair fashion designers with architects. (Watch out for new duds on jury members **Charles Renfro** and **Winka Dubbledam**.) First up are New York’s **Mark Foster Gage** and **Marc Clemenceau Bailly** of Gage/Clemenceau Architects who will be doing their number on 57 Walker Street with “an original retail environment” (read: outrageously cool store) showcasing the work of **Nicola Formichetti**, style svengali to **Lady Gaga**. We hear the pop star may make an appearance during the installation’s two-week run (September 8-21) during New York Fashion Week. Formichetti has challenged Gage/Clemenceau to create a mix-tape space of trendy notions—nature, digital space, minimalism, and punk rock-vintage. Formichetti said flowers, *manga*, and robots may inform the project “It makes no sense when I talk about it,” he says. “But I feel it.”

CLAWS ARE OUT

Michael Graves, manicurist? That’s the word out of Las Vegas, where a line of “beauty tools” created by the Michael Graves Design Group debuted earlier this month at a Las Vegas tradeshow. The Graves-designed implements, including nail clippers (“great for use on acrylic tips,” notes the manufacturer, California-based Slice), tweezers, cuticle scissors, a ceramic nail file, and a cosmetic pencil sharpener, were two years in the making. “Our process begins with research—real, intensive engagement in how these objects are really used by people,” said Graves, who decided what people really wanted were eminently holdable objects based on the concept of river stones, if river stones were rubbery, brick red, and fitted with German blades.

WHO REALLY DESIGNED THE IPAD

“People can’t get enough of these silicon rods!” texted our London correspondent from the vodka-soaked opening night party for **Ron Arad’s** “Curtain Call” exhibition. And good thing, too, as the riots outside forced everyone to stay put ‘til 2 a.m. The show featured 5,600 bendy strands of white silicon hung from the ceiling of the cavernous Roundhouse cultural center in Camden. Hanging from a ring 60 feet in diameter, the rods form a 365° curtain onto which films and animations by the likes of **Greenaway & Greenaway**, **Hussein Chalayan**, and **Christian Marclay** were projected. A profile-cum-review in *The Guardian* by critic **Rowan Moore** notes that a decade ago, Arad presented his idea for a touch-screen tablet to the electronics company LG. The device was, according to the designer, “pretty much the iPad, but they had no idea what we were talking about.”

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Rendering of the student lounge.



COURTESY SHOP ARCHITECTS

PROJECT FUND WAYS

continued from front page In 2006, the city and state put up \$4 million (\$2 million each), and SHoP completed the design. But after budget battles this summer, the city allocated just \$20 million to be distributed over the course of the next four years. That leaves FIT coming up about \$52 million short.

“The city chooses its priorities,” allowed FIT treasurer Sherry Brabham. “It’s not like spreading peanut butter, everybody doesn’t get a piece of it.” Brabham expects that a combination of working with the city, value engineering, and private donations will see the project through.

It’s not surprising that Community Board 4 supports the project. The side streets just south of Penn Station

between Seventh and Eighth avenues compose a seedy stretch of Chelsea. FIT’s inward facing buildings don’t help matters, particularly on the “back” side of the campus at 28th Street, where a 220 by 75 foot lot sits empty. City Planning recently addressed the issue by rezoning the area for residential development from the north side of 28th Street to the south side of 30th Street. Edison Properties is already planning a through-block residential complex to be designed by Handel Architects.

The SHoP design promises to fill the empty lot with a ten-story glass building that holds 100,000 square feet of classrooms, studios, and a three-story-high student lounge atrium at its heart. SHoP’s William Sharples described the facade as a

12-foot-wide “woven wall” that is suspended over an extra-wide sidewalk below, with various stairs and halls jutting out like “shuttles in a loom.” A green roof and south-facing HeliOptix glass wall on the ninth and tenth floors aid in an effort for LEED Gold. At street level, visitors can glimpse through glass panels onto machines in the Bill Blass Weaving Labs, and a runway situated directly behind plate glass windows offers a catwalk and display area to showcase student designs.

Sharples said that the company’s SHoP Construction division, formed in 2007, got plenty of experience in value engineering at Barclays Center. “We just don’t throw it over to someone else and say you figure it out,” he said. “We feel we can do that without sacrificing the look and feel or programming.”

The building’s working title is C-Squared, as it connects to an older structure known as the “C-Building.” But naming rights could also help close the gap, the school says. Hopes are high that an illustrious alum will step forward to help with the financing. If not, FIT will have to forfeit the funds. **TS**

9/11...We shall never forget.

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COURTESY H3 HARDY COLLABORATION ARCHITECTURE

BAM's new theater and arts plaza at Ashland Place.

remained the same, now only "cleaner," Hardy said. The interior's rectangular configuration, fully trapped stage, and adjustable floor space were modeled after the Cottesloe Theatre of Britain's Royal National. "The degree to which all aspects of the room come apart is really remarkable," said Hardy. Stage levels and the auditorium floor can all be shifted, and the capacity can be adjusted from 180 to 299 seats, while the space behind the stage can be opened to increase stage depth or closed to allow rehearsal space.

The city contributed \$34 million of the theater's \$48 million price tag to promote the development of the BAM Cultural District. The new theatre will be adjacent to the Morris Dance Center and the BAM Opera House, and near 40 arts and cultural organizations already in Fort Greene. The project, with an anticipated completion in spring 2013, marks one of the first major elements of the plan to break ground. **KATHERINE FUNG**

CURTAINS UP continued from front page of its anchors, the new home of the Theatre For a New Audience (TFANA).

TFANA's new stage will be the first theatre built for classic drama since the construction of the Vivian Beaumont at Lincoln Center in 1965, and the first permanent space for TFANA, which has specialized in performing work by Shakespeare and other classical playwrights in assorted less-than-ideal venues since 1979.

The new theatre will occupy a small 27,500-square-foot building but "has a theatrical presence," according to its architect Hugh Hardy of H3 Hardy Collaboration Architecture.

TFANA will take the form of a glass box covered with reflective gun-metal grey tiles, cantilevered over a public plaza designed by landscape architect Ken Smith. The stage and lobby are on the second floor in a four-story space with a large glass-plate window offering an expansive view of the street.

Since the original design was unveiled in 2005, the project has seen several changes, including the departure of Frank Gehry from the team in 2008 and three moves to its final site on a parking lot at Ashland Place between Fulton Street and Lafayette Avenue. The glass box concept has



COURTESY PEI COBB FREED & PARTNERS

UNVEILED

1045 AVENUE OF THE AMERICAS

Bryant Park is set to welcome a new tower of glass and steel courtesy of Houston-based developer Hines and the South Carolina-based textile company Pacolet Milliken Enterprises. The 28-story building will fill the block between West 39th and West 40th streets. Designed by Henry Cobb and Yvonne Szeto of Pei Cobb Freed & Partners, 1045 Avenue of the Americas will offer 450,000 square feet of rentable space, much of it with sweeping views of Bryant Park.

The proximity to the Garment District is not by chance: the Pacolet Milliken company's roots in the textile manufacturing industry

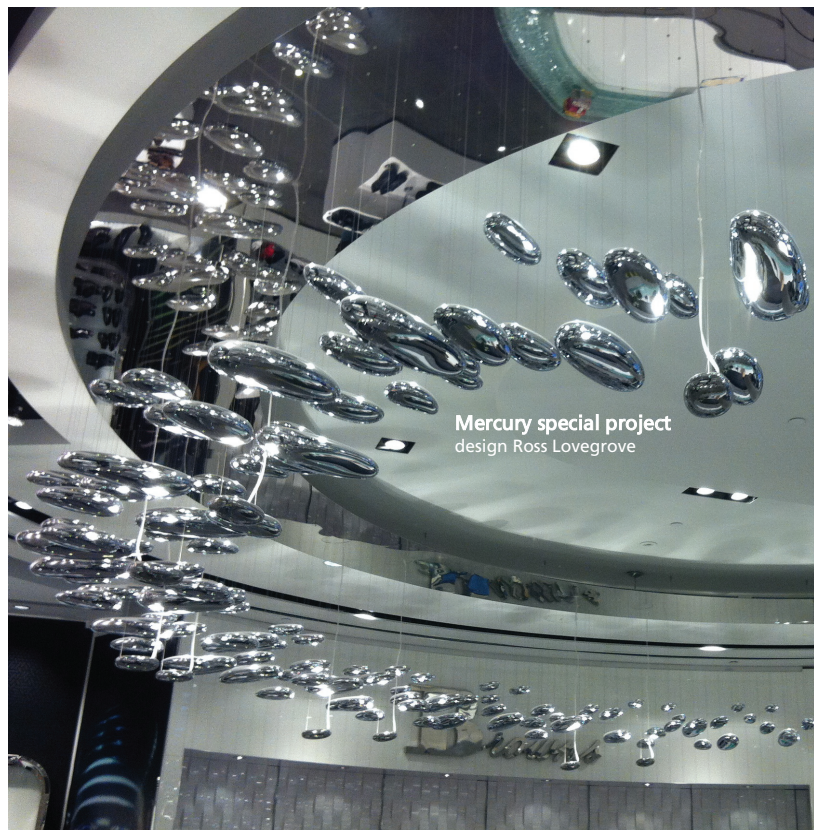
go back to the mid-19th century. Arriving in New York City in 1868, Milliken & Company acquired the property at the corner of 40th Street and Sixth Avenue in the mid-1950s. The site's original building, a white marble modernist block with recessed ground floor access, was demolished in 2009, two years after the company moved its headquarters to South Carolina, the location of its textile mills. In December 2010, Pacolet Milliken bought 65,085 square feet of transferable air rights from the adjacent landmarked Springs Mills Building at 104 40th Street.

Designed to maximize the views across the park and of the historic New York Public Library, the new building is sculpted into an hourglass shape, with feature windows on every tenant floor. Its entrance on 40th Street curves inward. "The hourglass facade detail will be a lens through which building occupants can view the park with dramatic and alluring immediacy," said Cobb. Suspended over the corner entrance at 40th Street, a 48-foot wide stainless steel disc will act as a canopy as well as a grand architectural feature.

Hines is considering the potential for the base of the building to become trading floors, an opportunity to apply much of its experience in build-to-suit projects for clients including Morgan Stanley, Goldman Sachs, and UBS. The project will move ahead with construction starting in 2012 and should be ready for occupation in 2014.

GWEN WEBBER

Architect: Pei Cobb Freed & Partners
Developer: Hines with
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Completion: 2014



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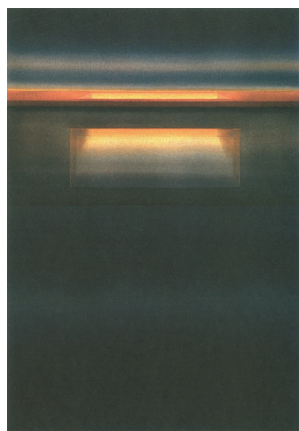


Left: *Texas Remembered, 1988*. Below: *Orange Incandescence III, 1997*

life. Yet, for those willing to study the one published document given us to contemplate, the body itself is disappearing. What was to be remembered about the 'Texas' of 1988—a sun-flooded serenity and abundance of deprivation arising from its surfaces—ceases to be a topic. Instead, incandescence, the name Vinciarelli first firmly gave in 1998 as the title of her exhibit at SFMoMA, speaks of the turn away from the conventional (architectural) bodily substance in which walls, enclosures, deliberately seductive symmetries have any purchase at all. Her solitary brush gradually retreats to ponder the dark plane, or rather a luminous one, where the 'under' disquietly meets the 'on' and the 'above.' Most spectacularly, it is the horizon that changes in that shift of attention, its presence becoming less reliant on a Renaissance memory and more alerted, maybe, to the flatness of our own 'now.'

From those closer to her, I've learned that, some months before she died, Lauretta made sketches evoking what she might have understood to be an infrastructure of who we are, as humans. While this may well have been a personal conversation with one's impending end—an effect of the fact that, today, we can be 'imaged' to know how we look inside—it may also have carried an additional, incandescent message: when we are lowered to our finality, the classical and the organic become one and the same.

ALEKSANDRA WAGNER IS A PRACTICING PSYCHOANALYST AND ASSOCIATE PROFESSOR OF SOCIOLOGY AT THE NEW SCHOOL FOR PUBLIC ENGAGEMENT IN NEW YORK CITY.



CHRISTA BALLANTINE

LAURETTA VINCIARELLI, 1943–2011 continued from front page complex disclaimer, *Not Architecture But ...* is the only book of her work.

The daughter of a musician and trained at La Sapienza in Rome, Vinciarelli, a teacher at Pratt, Columbia and City College, spent her life in and between two Romes: the Rome of her birth, and the one of another empire, which she made her own. With the first noted solo exhibition (*Projects 1973–1978*, Institute for Architecture and Urban Studies, New York, 1978); by the addresses of her collectors (The Museum of Modern Art, New York; The National Gallery, Washington D. C.; the San Francisco Museum of Modern Art; among others); and with her posthumous exhibit planned at the City College of New York for next Spring, she summons all the ingredients of a successful émigré story. But, also, or more than anything else, she puts forth an ambiguous diary of an introspective *flâneuse*, whose unbearably light modes of seeing were focused on infrastructure—be it physical or psychological—a work-ethic, and an emotional stance, lovingly rendered by Joan Ockman as “a meticulous ritual in a distracted age”.

Ever quiet when it came to words by which to qualify her work, Vinciarelli—Lauretta, as I knew her—was most

precise with titles, offering a helpful yet restrained hand to those lost in the mazes, which she knew how to produce, and to induce, so well. This, an architecture? This, an art? This, a painting? This, a drawing? This, a pained relationship between architecture, beauty, and any notion of a 'cutting edge'? This, a tiresome discourse? If pressed, she might have given a “si,” as an answer to all. The glossary of her valued terms and dilemmas was entirely different.

She never wrote about a glossary, so there is a question left in mid-air. Might we be able to reconstruct one in retrospect? In an age in which architects lend their own assertive voices as a guarantee of their status in posterity, why would we care about her silence, however eloquent it might be?

Here is where the incandescence comes in, defined by the dictionary as “the state in which a heated body, naturally incapable of emitting light, becomes luminous....”

We will never know the origins of the 'body' conjured by Vinciarelli's watercolors, though attempts have been made to situate them between two concrete sites—central Italy and Southwest Texas; between the bounded-ness of a classical heritage and boundaries she has imposed on spaces found at later points in her

IT'S ACADEMIC



Usually it's what is inside a school that counts. But at Manhattan's **Learning Spring School**, the exterior promotes learning as well. Established for children diagnosed on the autism spectrum, the school needed a facade that could limit the effects of external stimuli and help students focus on the lessons at hand. To meet this challenge in a way that would function both academically and architecturally, architect **Platt Byard Dovell White** wrapped the zinc and terra cotta facade with an aluminum and stainless steel sunscreen, creating a sheltered *LEED for Schools*-certified environment inside, and a new vision for learning in the heart of Gramercy.

Transforming design into reality

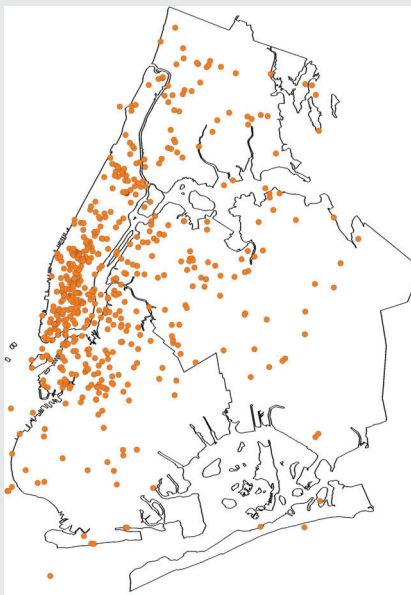
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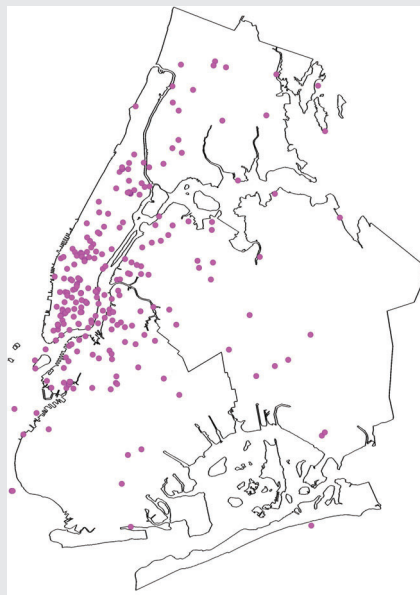
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Architect: Platt Byard Dovell
White Architects
Photo: Frederick Charles

SPOTLIGHT> INTERNATIONAL DESIGN WEEKS


**URBAN DESIGN WEEK 2011:
BY THE CITY/FOR THE CITY**

The 30-year-old Institute for Urban Design (IUD) is dedicated to fostering dialog about urban planning that involves more than the usual professionals and policy wonks by reaching out to engage the real public stakeholders: the neighbors, small businesses and residents in the direct line of urban development's impact. What more effective outreach could there be than crowd sourcing? With its fall initiative, Urban Design Week 2011: By the City/For the City, running from September 15 to 20 at



various sites around the city, the IUD applied directly to the broadest possible audience in order to identify the most pressing design concerns, then matching them to the most creative potential solutions. Admittedly unscientific but with results no less illuminating for that, the institute canvassed community boards, chat rooms, social networks, and blogs with broad questions about how to improve public space attracting some 600 ideas from across all boroughs. Then some 150 designers and teams volunteered to respond to the challenge, with design responses ranging from the



The Institute of Urban Design's open call netted 600 ideas across the city (map, far left, not including Staten Island) and from there, some 150 design teams chose locations (map, left) for focused ideas, including Loading Dock Theater by Gans Studio (above) proposing that even temporarily empty spaces can be scheduled for pop-up performing arts events and Blackboard by Max Carr (above right) who suggested that the unused backsides of billboards could be used by local artists.



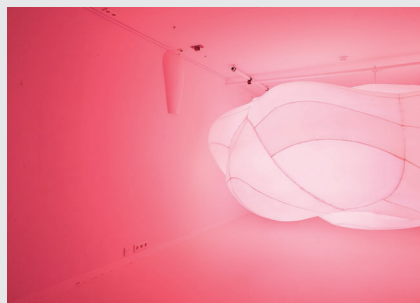
COURTESY IUD

purely theoretical as in adding zip lines to the East River to the timely as in turning an unused spur of the LIRR into an everyman's High Line. "The responses ranged from very specific rants about a particular intersection to the very broad-minded," said Anne Guiney, IUD's executive director. "But it also gives a group portrait of how people think about the public realm. The welter of creative thinking is really very impressive." On September 15 at the BMW Guggenheim Lab, ten design proposals will be announced winners and featured in a catalog, *Atlas of Possibility for the Future of New York*,

including all the responses. Other events will include introducing a digital platform for New Yorkers to participate in park design and the U.S. premiere of filmmaker (Objectified, Helvetica) Gary Hustwit's latest documentary, *Urbanized*. Poised to be a kick-start, Urban Design Week's ultimate goal is to keep the public conversation rolling. For a complete schedule, go to www.urbandesignweek.org


**HELSINKI DESIGN WEEK
SEPTEMBER 9–SEPTEMBER 18**

To warm up for its turn as the 2012 World Design Capital, the city of Helsinki will host a week-long design festival in September. A variety of sites throughout the city will be pressed into service, from public plazas to the Old Customs Warehouse. Architects and designers plan explore the relationship between the urban dweller and urban design. The exhibit *I Am the City* by the art and design collective, Ornamo 100, features *Helsinki Throne* (above) by interior designer Jouni Leino, and design think tank OK Do's *Museum of the Near Future* transforms an unused office building into a library, bookstore, and public art studio. Design Week's organizers trumpet Finland's acclaimed education system, making architectural and design education practices a running theme throughout the week.


**BEIJING DESIGN WEEK
SEPTEMBER 26–OCTOBER 3**

Beijing Design Week, now in its second year, aims to change the catchphrase "Made in China" to "Designed in China." The festival will bring together 30 local and international design firms for packed roster of events focusing on urban design and including Dutch artist/architect Daan Roosegaarde's experiments with LEDs (above). Design Week will take over the whole city, staging happenings everywhere from the trendy 798 art district to Tiananmen Square, whose neighboring historic district will host pop-up shops and street art installations, to the site of the China Millenium Monument, where Paul Cockledge will unveil an installation on October 1. This year London was invited to be Beijing's "guest city," and emissaries from the London Design Festival will translate some of their most successful ideas and activities into a new context.


**LONDON DESIGN FESTIVAL
SEPTEMBER 17–SEPTEMBER 25**

This year's theme for the London Design Festival is "Design from all Angles." Home base for the event will be the main exhibition hall at the Victoria and Albert Museum (where Oskar Zietas' *Blow and Roll* appeared last year, above), but design projects will also be scattered at 150 sites throughout the city. A three-story red oak latticework spiral called *Timber Wave* will frame the V&A entrance; the installation is by Amanda Levete, who was recently commissioned to design the museum's courtyard and expansion. Elsewhere: at St. Paul's Cathedral, John Pawson creates an optical allusion that distorts distance and depth through lenses and mirrors; this year's *Size and Matter* installation at the Royal Festival Hall, an annual event highlighting design and technology, is a collaboration between David Chipperfield and Arup, who are sandwiching reflective metal-coated fabric mesh between glass to explore translucent and reflective properties.


**EXD'11 LISBON DESIGN BIENNALE
OPENING WEEK
SEPTEMBER 28–OCTOBER 2**

"Useless," the theme of Lisbon's the sixth design biennale organized by Experimentadesign, grew out of a desire to explore what the term "useful" means today. A number a guest-curated exhibitions form the backbone of the event: for *Sidelines*, design historian Emily King considers the motivations behind collecting art and objects, deploying Lisbon's museums to display an eclectic series of private collections; in *Utilitas Interrupta*, Joseph Grima, editor of *Domus*, asks what abandoned infrastructure and its implements (above) say about our society. These shows run through November, but opening week highlights also include a series of lectures by design scene fixtures like Hans Ulrich Obrist and Zoe Ryan, as well as a specially organized film series.

COURTESY RESPECTIVE SPONSORS

The art-filled lobby.



TOM STOECKER

CHELSEA CHECKED OUT continued from front page

were common. Walls contain several generations worth of wires and pipes run naked along hallways. Fire escapes are only at the west end of the hotel. (Disclosure: I lived in the hotel for seven years.) The Bard family, who managed the hotel for much of the last century, seemed to take better care of the tenants than of the building. Artwork was often exchanged for rent.

Amidst the tumult of the last few years, many commercial tenants and several residents moved out. Those remaining will endure months of empty halls save for construction workers as the hotel has stopped accepting overnight guests to make way for a major renovation. Architect Gene Kaufman, who will oversee the project, has worked

with the Chetrit Organization before. Like Chetrit, Kaufman has quietly built a substantial portfolio of boutique hotels, while staying below the radar. He made a summertime splash when he purchased a majority stake in Gwathmey Siegal (now Gwathmey Siegel Kaufman & Associates).

Outside of relocating the check-in counter to the old manager's office, Kaufman didn't divulge many design plans. He did say he'd like to keep a few time-worn elements. "The notion of shabby is nice but not if you have a spring poking through the seat," he said. "There's a fine line between that kind of feel and that which a hotel customer is willing to accept." He added that the randomness of the various room layouts and assorted histories from Dylan Thomas to Jimi Hendrix would be emphasized. "I like

that notion of individuality and paying respect to specific rooms. We've been talking about how to do that without a theme park approach."

And then there is the art. Some, but not all, of the paintings and sculpture were included in the sale. From Larry Rivers to Barry Flanagan, the lobby's collection was truly world class. But there was also a ton of art in the stairwell, the hallways, and in the basement. In some cases not even the artists know the status of their work. Joe Andoe isn't sure if his traffic-stopping painting of a white horse in the lobby made it into the deal. Kaufman said "a major person in the art world" has been enlisted to help catalog the art and mount a show while the hotel is closed.

Kaufman has few memories of the dive apart from one snowbound night years ago watching the lobby sideshow. Though he doesn't claim any rock n' roll credentials, he does remember a New York in the 1970s that was a lot wilder. "Now the culture has transformed itself, but that was the norm at the time," he said. Indeed, times have changed. When the guests return they'll likely be more inclined to head to the High Line than to set a fire, Sid Vicious-style, in a closet.

TS



COURTESY LEVENBETTS

UNVEILED

CREATE @ HARLEM GREEN

The New York City Economic Development Corporation announced in July that the former Taystee Bakery on Amsterdam Avenue in Harlem will be redeveloped into a green, mixed-use project featuring light manufacturing, artist and not-for-profit spaces, a local bank, an ice skating rink, and a local brewery. Project developers Janus Partners and Monadnock Construction asked LevenBetts Architecture to create a design that merges the eclectic elements into

a program that acts as an economic and social center for the neighborhood.

Called CREATE @ Harlem Green, the new building will incorporate masonry walls from the Taystee Bakery with a new modern structure floating above. "We're rethinking the industrial building," said David Leven, partner at LevenBetts and director of graduate studies at Parsons. "What's left are big, heavy, dark buildings that have been abandoned or disused for some time. We're preserving that but opening the facades up to the street."

Plans call for 100,000 square feet of manufacturing, 90,000 square feet of office,

40,000 square feet of retail, and 10,000 of community facility space, in total estimated to cost \$100 million.

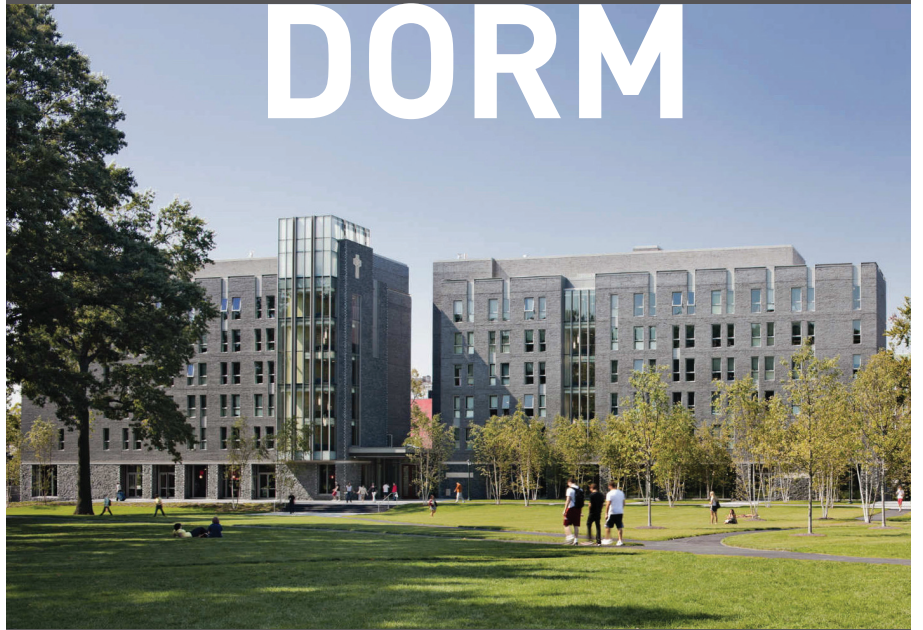
While plans continue to be fleshed out, Leven said the new structure features a perforated-metal and mediates the scales of surrounding buildings by stepping down its height along 126th Street. A continuous sawtooth band expresses a structural truss across the top of the facade. Green walls and roofs abound, including a wall along 125th Street covered in hops plants to be harvested by the Harlem Brewing Company, which will operate in the building.

Before construction can begin, the project will be rereviewed next spring by the EDC. Developers must also finish assembling their team and evaluating conditions on the site in order to begin foundation design.

BRANDEN KLAYKO

Architect: LevenBetts
Client: Janus Partners and Monadnock Construction
Location: New York
Completion: 2014

GIVE A DORM



Fordham University cares about the student experience, both in and out of the classroom. When it had architect **Sasaki Associates** undertake a master plan for the university's Rose Hill campus, it envisioned a **Student Life Facility** at its core. Now, newly completed Campbell and Salice & Conley residence halls form that hub of campus life, embodying the rich educational environment that cultivates intellectual curiosity. The design team knew that only a steel structural system could deliver the long-span, column-free spaces essential for the kind of community gatherings that enhance student life. They also knew that only with the speed characteristic of steel construction could the complex be ready for the fall semester without compromising quality. It is this caring on the part of the university that can shape a student's life long after dorm life ends.

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Architect: Sasaki Associates
Structural Engineer:
LeMessurier Consultants
Photographer:
Robert Benson Photography

THE ARCHITECT'S NEWSPAPER SEPTEMBER 7, 2011

BAD HAND continued from front page

The Harmon was to anchor a prominent corner, adjacent to The Crystals, a massive 500,000-square-foot retail and entertainment mall by Daniel Libeskind and Rockwell Group. Following structural problems with rebar installation on floors six through 20 and a resulting lawsuit, the Harmon Building was first cut in half—from 49 to 27 floors—and now owner MGM has submitted an engineer's report that finds the building could fail in a strong earthquake.

After discovering deficient steel reinforcing in early 2009, MGM left the shortened tower an unfinished shell but is now moving to implode the structure, citing safety concerns. Alan Feldman, senior vice president of public affairs at MGM, said the company had submitted an engineering recommendation and demolition action plan to Clark County, Nevada detailing the structural shortcomings of the Harmon. "The city asked us to respond to the engineer's report to determine the best way forward," said Feldman. "We decided the best move is to take the building down." Feldman noted that this engineer's recommendation is not a permit request.

A demolition plan prepared by LVI Environmental Services called for approximately six months of site preparation followed by four to six months of cleanup and reclamation after the implosion. First, the Harmon's low-rise podium will be mostly razed to physically separate the structure from The Crystals. According to LVI, existing structure elements and infrastructure specified to remain "will be strategically used to act as structural barriers against the effects of the planned implosion."

Before a permit can be sought, MGM must first resolve a court-ordered stay of demolition that is part of a lawsuit with the building's general contractor Perini Building Company, who allege that the structural problems were caused by design flaws. Perini claims that MGM owes the company and its subcontractors over \$200 million in payments for work at CityCenter. When contacted, the office of Foster + Partners said they were unable to comment on the Harmon Building's design.

"The lawsuit is about [financial] damages," Feldman said. "Demolition can go forward while the lawsuit is pending." That's if MGM can convince a judge to lift the stay put in place since the Harmon is essentially a piece of evidence in the lawsuit. Still to be determined, Feldman said, is what went wrong during construction. "That's at the heart of the lawsuit. The steel is not installed to code, that much is clear."

Perini maintains that the Harmon is structurally sound and construction errors can be fixed. Citing an independent report commissioned by Clark County, Perini responded to MGM's planned demolition in a statement, "MGM is seeking to implode the building to hide the fact that the Harmon is not a threat to public safety and to avoid having the repairs made that Perini and its third-party structural engineers have offered to do." The company said it believes MGM seeks to tear down the building "to avoid adding the Harmon as additional glut to its other vacant properties in CityCenter."

MGM has no plans for the site once the Harmon Building is removed, and the vision of another luxury hotel on the Strip today remains only a desert mirage. **BK**

AT DEADLINE

AIA BILLINGS BUMMER

For the fifth straight month the Architecture Billings Index (ABI) has posted negative figures, with the only positive number on the chart coming from billing inquiries. The overall number dropped from 46.3 in June to 45.1 in July (any ABI number below 50 is considered negative). AIA Chief Economist Kermit Baker once again pointed to the larger economy as the source of industry woes. "The stuff that's going on with the national level is consistent with what we're experiencing," said Baker, adding that given the current political situation he didn't think another stimulus package would make it through Congress. "The politics of that is going to be tough; there's a problem with increased spending," he said. Even if another stimulus package passed, the last one didn't really trickle down to the industry. "I have a hunch if there's a chance it would go through, it would look a lot like the last stimulus, and architects didn't get a lot from that," he said.

MOD-EST PROPOSAL

By filing the necessary paperwork with the city in late August, developer Bruce Ratner got the ball rolling on the residential component of Atlantic Yards project. Ratner's initial proposal ruffled union feathers last winter when he revealed that SHoP architects would design modular units to be assembled offsite. Union leaders and locals balked, saying the offsite production would cut jobs that were promised for the area. Now *The Brooklyn Paper* reports that two designs, one prefab and another conventional, will be completed in the coming weeks and reviewed by the developer.

RAIL PREVAILS

Much to the chagrin of New Jersey's mass transit-averse Republican leadership, in late August Transportation Secretary Ray LaHood made it official: \$745 million would go toward track improvements along the Northeast Corridor from Washington to Boston. The windfall came when Florida Governor Rick Scott rejected more than \$2 billion in Federal financing for a high-speed rail planned for his state. The governor predicted cost overruns that would leave Florida footing the bill. With almost \$450 million of the \$750 million going to New Jersey, New Jersey's US Congressman Rodney Frelinghuysen shared Scott's Tea Party-influenced concerns and tried divert the money toward Midwest flood relief and away from high-speed rail. But NJ Senators Frank Lautenberg and Robert Menendez were having none of it and lobbied LaHood hard, thereby snagging a good portion of the cash to support track repairs and help Amtrak's Acela trains eventually attain speeds of 186 miles per hour. Preconstruction work on the tracks between Trenton and New York City will begin this fall.

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Photo: Melanie McLean

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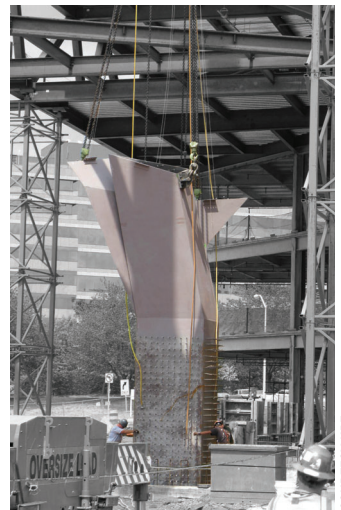
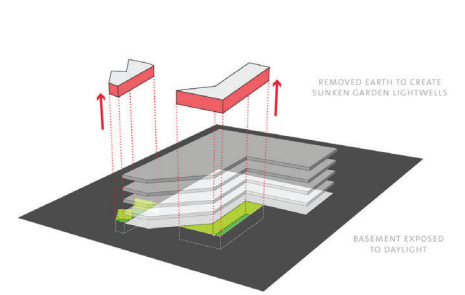
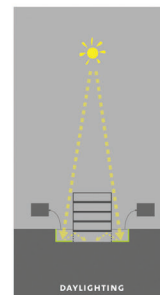
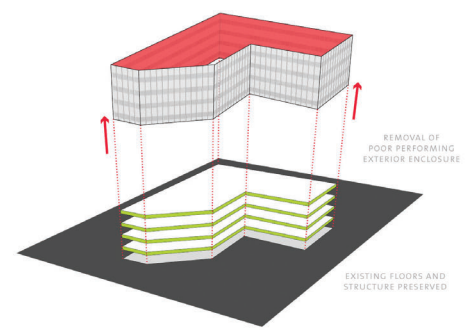
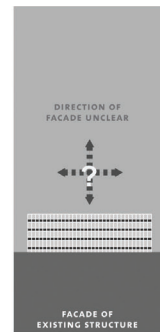
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THE ARCHITECT'S NEWSPAPER SEPTEMBER 7, 2011



As the 2008 economic recession descended over the United States, most of the nation's architecture firms found their domestic work drying up with nothing new to speak of coming in the door. Such was the case at KPF, but turn things around, the firm—which is widely known for its multi-use mega projects in Asia and high-end commercial and hospitality high rises at home—did something unexpected. It answered an RFP for the rehabilitation of an office park in suburban New Jersey with a relatively miniscule budget of \$20 million. The client, Hampshire Real Estate Companies, is in the business of purchasing distressed properties and flipping them. What it needed was a masterplan for 750,000 square feet of future development, as well as the conversion of an aging 4-story, 80,000-square-foot building on the property into Class A office space.

To win the job, KPF sent its top-tier design talent to Middlesex County, where it saw the opportunity to flex its well-developed arsenal of urban design strategies and bring them to bear on the sleepy ex-urban surrounds. The condition it found there was lackluster, to put it mildly: an L-shaped, strip-windowed box—with no clearly demarcated entry

or ceremonial sense of arrival—beached beside a dreary asphalt sea of parking. However, the existing building did possess some value and the prospect of recycling the structure cut enough room in the budget (some \$4.5 million in savings) to allow for big gestures elsewhere. So the architects set about the task of peeling away what was worthless, preserving the bones, and adding elements to both increase the usable space to 110,000 square feet and imbue the edifice with enough architectural value to make it a suitable gateway to the future development.

The first thing to go was the poorly performing envelope. Beneath, the team discovered a steel structure in need of reinforcement to bring it up to current code. DeSimone Consulting Engineers worked with the architects to transform the existing moment frame into a braced frame structure. The team added an elevator and a stairwell but were able to preserve 45 percent of the building core, including all of the mechanical ducting. The basement also offered the opportunity to add 20,000 square feet of office space in what was previously a mere storage area. The underground level had impressive 20-foot ceiling heights that made it

suitable for Class A space. All it needed was access to daylight. In answer, the team cut out sections of the surrounding landscape to create sunken gardens acting as light wells.

The big design gesture came with the addition to the fourth floor. Here, KPF saw the possibility of turning the L-shaped plan into a rectangle by adding another L that would add 10,000 square feet of open-plan office space and create a sheltered plaza below, delivering that sense of arrival that was so lacking in the existing scheme. The drama of this jutting volume also gave the team the chance to develop an expressive sculptural column that would both support the addition and become an icon for the building. The "tree" column that they developed features a sturdy "trunk" and three heavy "branches" that jut out to cradle the addition. This column was prefabricated in four sections out of 1-inch-thick plate steel. Inside, it features 300,000 steel studs. The sections were welded together onsite and then injected with concrete. The addition itself is made up of full-floor trusses that span 120 feet. The trusses' cords were modified to interact formally with the organic form of the column, which supports the entire

weight of the addition.

Tishman Construction (another big player that agreed to work on this small-fry project due to the recessionary crunch) originally planned to erect the column first and then lower the addition on top of it. However, delays in the shop fabrication of the column disrupted that idea. In order to keep the project moving on schedule, the contractor erected the addition first on false-work towers, then placed the column underneath it once it became available. DiSimone had to redraw the connections between trusses and branches to make this possible.

To cap things off, KPF re-skinned the building in a high-performance curtain wall of floor-to-ceiling glass. To keep the building on track for a Gold LEED rating, the firm clad the first three floors in black glass and the fourth floor in low-iron white fritted glass. The higher performance characteristics of the lower levels generated enough energy savings through insulation values to make room for a crystal-clear upper level that brings yet more drama to the project and an increased desirability to the sun-drenched top floor. That's not to say that the lower floors are dark and dreary. The Viracon glass is of such a quality that

when viewed from inside there is little difference between black and white in the perception of the world outside. **AARON SEWARD**

KPF brought new life to this aging suburban office building by re-cladding the structure in a high performance curtain wall, cutting wells in the earth to bring daylight to the basement, and expanding the fourth floor, adding square footage and creating a sheltered entry plaza.

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THE ARCHITECT'S NEWSPAPER SEPTEMBER 7, 2011

PLUS POOL



WORMS



DALLAS PEAKS



PIE LAB



GOSTAS RING



COURTESY FAMILY PLAYLAB

Family and PlayLab, two young Brooklyn-based design firms, share work as well as a design ethos. Their current collaboration, Plus Pool, is a floating x-shaped swimming pool designed to filter river water and create a safe, clean swimming arena on the Hudson. Worms, another joint project, was the winning entry in a competition for a street tent design to be used in New York's Festival of Ideas last May. Both projects epitomize the individual firms' shared desire to make publicly engaged design. "Our audience is the world," said Archie Lee Coates, a partner at PlayLab.

Coates, Jeffrey Scott Franklin, and Dong-Ping Wong have known each other since 2007. Franklin and Wong cut their teeth at REX architects in New York, Wong freshly graduated from Columbia and Franklin from Virginia Tech, where both he and Coates studied. In 2008, at the peak of the economic downturn, Wong left

REX, establishing Family to pursue his own architectural work with an ecological agenda. Meanwhile Coates had established PlayLab, initially as a platform for simply designing things he liked, such as record sleeves and art installations, and in 2009 Franklin left REX to join him.

Currently, PlayLab is designing a 350-square-foot summerhouse for a friend and an art gallery installation in Stockholm, and Family has been entering architecture competitions for cultural institutions and residential schemes. And though they traverse different trajectories—PlayLab is interested in the strategy side of design projects as well as producing installations, while Family is more traditional in its approach to architecture—this makes the two studios natural collaborators.

Their joint work to date is defined by engagement and interaction not just in terms of end-use but also process. In the case of Worms, PlayLab went to Family with

multiple ideas for re-envisioning the outdoor tent, and Wong picked the one he liked. For Plus Pool, Family approached PlayLab to act as broadcaster of the idea, producing a book, poster, and graphic identity to communicate the project to the public, while Family focused on specific architectural challenges.

It's a complementary coupling: Wong's more formalized approach to design starts from an over-arching concept and then scales down to the details—"I'm much more comfortable with large-scale," he said—while Franklin and Coates' broad scope encompasses graphic design, branding, and bringing far-out ideas to life. "Our direction is every direction, we don't want to be pigeon holed," said Franklin. Keen to move on to larger scale work and energized by bouncing ideas of one another, Family and PlayLab are committed to realizing Plus Pool and maintaining an ongoing collaboration. **GW**

**PLUS POOL/FAMILY + PLAYLAB
FERRY STATE PARK, BROOKLYN**

Plans for the project, originally initiated by Family, shot ahead last year due to an unexpectedly enthusiastic public reception. The positive reaction to the floating "giant strainer" has led to talks with the City about implementing the design—a neat fit with the 2030 riverfront development plan. "I wanted to see how far you could take a project just out of thin air," said Wong, "which wasn't very far, up until the Pool." A three-layer filtration wall system, developed with project engineers Arup is the next step in the project. The pool is currently presented as tethered to the north of Brooklyn Bridge Park, but ultimately the plan is for it to move along the waterfront.

**WORMS/FAMILY + PLAYLAB
BOWERY, NEW YORK CITY**

PlayLab approached Family with multiple ideas for the New Museum and Storefront for Architecture's competition to re-envision the outdoor tent. True to their ad-hoc spirit, Family and PlayLab's entry was put together in a hurried 12 hours. Their winning design, 10 by 20 foot tents made from fabric nylon traditionally used for parachutes and steel tube framework—played on the agility of a tent to create a variety of spaces for different uses, from engaging in storefronts to wrapping around trees. Parts of the construction took place in Family's office and the team installed much of Worms themselves on site.

**DALLAS PEAKS/FAMILY
DALLAS, TEXAS**

The result of a 2009 competition to build a 600-person, high-density, zero-energy residential block in downtown Dallas, the Peaks became the clearest definition of Family's driving principle: ecological architecture. The stepped triangular towers dotted with small, low-noise emitting wind turbines were arranged to increase the surface area and capture funneled wind as well as solar power. Working with an energy consultant specializing in wind turbines, Family's towers went beyond the brief to generate surplus energy, which could then be sold back to the city grid for a profit and fund the building's maintenance.

**PIE LAB/PLAYLAB
GREENSBORO, ALABAMA**

This project was an exercise in "designing a way to get people to interact," according to Franklin. Based in a house donated to a non-profit in Greensboro and rented out at \$1 per year, the Pie Lab became an incubator for dispelling racial tensions in the surrounding areas. Resisting the classic shop culture and discouraging take-out, PlayLab would knock on people's doors and invite them over for pie and a conversation. To encourage social interaction, they designed a square table and brand and signage that invited curiosity. The project won a series of grants and Pie Lab bought a building on downtown's main street, which is run by locals and acts as a small business incubator.

**GOSTAS RING/FAMILY
MANTTA, FINLAND**

In March this year Family submitted designs for a competition to triple the area of the Serlachius, a contemporary art museum in Mantta, Finland. With the only constraint being to incorporate an enclosed connection to the existing collection, Family's design for a low profile, one-story ring worked with the surrounding topography to provide views of the water and islands beyond from a string of framed gallery spaces. Keeping public access open beneath the ring, the design was intended to integrate the new spaces into the historic grounds to create a new village, or center, eschewing the idea of the stand-alone iconic gallery.



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BETTER VIEW



1



2



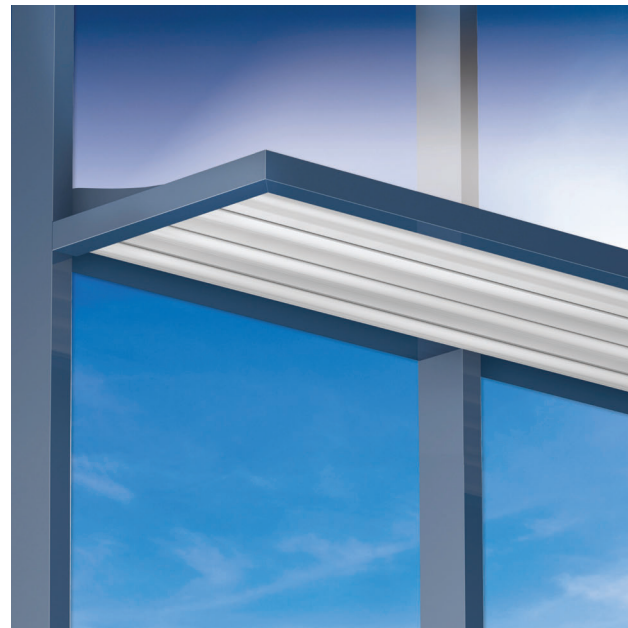
6



5



4



3

COURTESY RESPECTIVE MANUFACTURERS

NEW WAYS TO ENHANCE WINDOW RETROFITS AND DAYLIGHT RANGE
JENNIFER K. GORSCHÉ

1 BRIGHTSHELF
HUNTER DOUGLAS
CONTRACT

A new highly-reflective light shelf system from Hunter Douglas, the BrightShelf features a patented ogee curve designed to catch varying sunlight angles throughout the year and diffuse light further into interiors, creating more even daylighting. In addition to reducing energy costs, the 100 percent recyclable shelf requires less installation and maintenance time due to its rotational bracket system. www.hunterdouglascontract.com

**2 CONTRACTOR SERIES
2000 REPLACEMENT
WINDOWS**
PLY GEM

Ply Gem's new Contractor Series 2000 replacement windows are a low-priced option for a range of applications, with a low-profile construction designed to match that of higher priced wood options. The series was created to accommodate an R-5 triple-pane insulated window design in response to the U.S. DOE's R-5 Windows and Low-E Storm Windows Volume Purchase Program, launched to expand the market of high efficiency window products. www.plygem.com

3 ALUMINATE LIGHT SHELF
TUBELITE

Aluminum extrusion company Tubelite has released its aLuminate light shelf, designed to comply with LEED criteria for day-lighting, energy performance, and recycled content. Created for new construction or retrofits with aluminum curtain wall or storefront systems, the shelf's wave shape diffuses light and reflects it evenly into interiors. Shelves are available in 18-, 24-, 30-, and 36-inch depths with horizontal spans up to 60 inches. www.tubeliteinc.com

4 TILT & TURN WINDOWS
JELD-WEN

New Tilt & Turn custom windows from Jeld-Wen are suited for residential and commercial remodeling projects with the inward-swinging functionality of a casement window and the ventilation of a bottom-hinged hopper window. Offered in sustainably certified or AuraLast rot-, termite-, and water-resistant woods, the windows are available in 41 colors and several custom options. www.jeld-wen.com

5 INSERT LIGHTBOX
3FORM

As part of its new Ready to Go line of prepackaged, bundle-priced products, 3form has introduced the Insert Lightbox. The LED-illuminated lightbox can be inset into a wall or applied as a corner wrap and could replace an existing interior window or opening to add an artistic interior element. In a range of colors, textures, and patterns, the system is available with a three-week leadtime. www.3-form.com

6 CURVED BAGUETTES
SHILDAN

Developed in collaboration with Ennead Architects for the curtain wall and terra cotta rainscreen of The National Museum of American Jewish History in Philadelphia, Shildan has now released three new terra cotta shapes including rounded corner panels, scalloped pieces, and curved baguettes (pictured). The baguettes are a sunscreen element with a 90-degree curve that allows both views and shading even at a curtain wall's corners. www.shildan.com

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MAKING MEANING

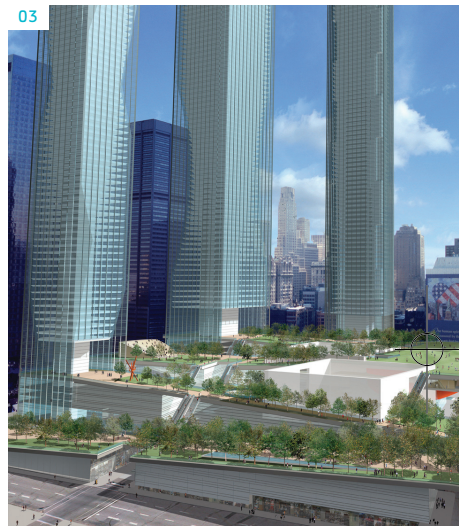
Drawn largely from stories in our own pages, this selective timeline recalls key design moments, revisions, and decisions leading up to the tenth anniversary opening of the 9/11 Memorial. The Editors



2001



02



03

2002

2003

November

Lower Manhattan Development Corporation (LMDC) established.

December

A viewing platform overlooking ground zero designed by Diller & Scofidio, David Rockwell, and Kevin Kennon opens to large crowds (01).

January 17

The exhibition, "A New World Trade Center - Design Proposals," 58 submissions by celebrated architects, draws long lines to Max Protetch Gallery in Chelsea.

April

LMDC releases Blueprint for the Future of Lower Manhattan with 15 points outlining the need for transportation, culture, commerce, memorial space, and a reestablished connection to the city grid.

July

Beyer Blinder Belle present planning studies at the Javits Center, plus two New Urbanism-inspired plans by Peterson Littenberg. All are widely reviled by the public and in the media.

August

LMDC announces Innovative Design Study, a call for qualifications. That it is not a competition is disregarded by all parties.

September

Teams are announced: THINK led by Frederick Schwartz and Rafael Viñoly; Peter Eisenman, Richard Meier, Steven Holl, and Charles Gwathmey; Foster & Partners; United Architects; SOM; and Studio Daniel Libeskind.

December

The six designs are presented in the Winter Garden starting with Studio Daniel Libeskind's "Memory Foundations," the cheapest proposal at \$330 million (02).

February 24

On the eve of LMDC's selection, Schwartz, Viñoly, and Libeskind appear on Oprah Winfrey Show.

February 26

The New York Times announces on page one that LMDC has chosen the THINK scheme (03).

February 27

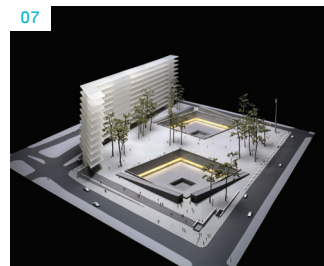
Governor George Pataki officially selects the Libeskind plan.

April

An open competition for the memorial is announced.

AN 02_12.08.2003

“Surely, we can afford to make Ground Zero a place of peaceable assembly for everyone. Indeed, if terror demands a civic reply, what better than a solemn memorial to those lost and a space for the most fundamental exercise of democracy in space, the freedom to gather in a place that is our own.”
-Michael Sorkin, Architect



2004

June

By deadline, 5,201 proposals for the memorial are submitted.

July

After it is reported that developer Larry Silverstein's architect David Childs from SOM and masterplan architect Libeskind cannot be left alone in the same room, LMDC announces that Childs and Libeskind are official collaborators on the \$1.2 billion office, now named the Freedom Tower by Governor Pataki.

November

Libeskind floats a 59-page treatment for a memoir: "The Foundations of Optimism: My Journey from Communist Poland to Rebuilding the World Trade Center" that will ultimately be published as *Breaking Ground: An Immigrant's Journey from Poland to Ground Zero* (Riverhead Trade) in October 2005.

November

Eight finalists for the memorial competition are announced.

December

Revised design for the Freedom Tower is released (04).

January

The Federal Transit Administration announces that Santiago Calatrava will design the WTC transportation hub (05). Libeskind's Wedge of Light concept (06) is displaced by and then absorbed into the transit hub.

January

Michael Arad's "Reflecting Absence," now a collaborative work with landscape designer Peter Walker is selected for the memorial (07). The design does not include several Libeskind ideas, including the sunken bathtub and ramps. The focus on the tower footprints includes the names of those who died viewed through waterfalls.

March

Shortlists name potential institutions for the site's cultural component: a 50,000-70,000-square-foot Memorial Complex (Museum of the City of New York; New York Historical Society; New York State Museum; Project Rebirth; Sound Portraits Productions); a 100,000-200,000-square-foot Performing Arts Complex (The Joyce Theater; New York City Opera; Signature Theater Company; Orpheus Chamber Orchestra; Tribeca Film Institute); and a 200,000-250,000-square-foot Cultural Building (Children's Museum of the Arts; Drawing Center; Museum of Freedom; New York Hall of Science).

July 4

Governor Pataki attends the ceremonial laying of a 20-ton block of granite as cornerstone of the Freedom Tower (08) that will be removed again in June 2006.

April

Davis Brody Bond join the Arad/Walker team as associate architect for the Memorial, eventually becoming the architects of the underground Memorial Museum.

June

Tenants selected for the Museum Complex are the International Freedom Center and The Drawing Center. The Performing Arts Complex is to house the Joyce and the Signature theaters.

August

Shortlist of six firms for the Memorial Complex is released, including Moshe Safdie and Associates; Pei Cobb Freed and Partners; Polshek Partnership; Robbrecht en Daem architects with Pasanella and Klein; Stolzman and Berg Architects; Shigeru Ban Architect + Frei Otto with Dean Maltz Architect; and Snøhetta.

August

The shortlist for the Performing Arts Complex includes ten firms: Bing Thom Architects with Meyer/Gifford/Jones architects, Gehry Partners; Moshe Safdie and Associates; OMA and LMN; Polshek Partnership; Rafael Viñoly Architects; Schmidt, Hammer & Lassen; Studio Daniel Libeskind; Ten Arquitectos and H3 Hardy Collaboration Architecture; and Tod Williams Billie Tsien Architects.

October

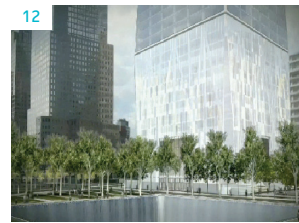
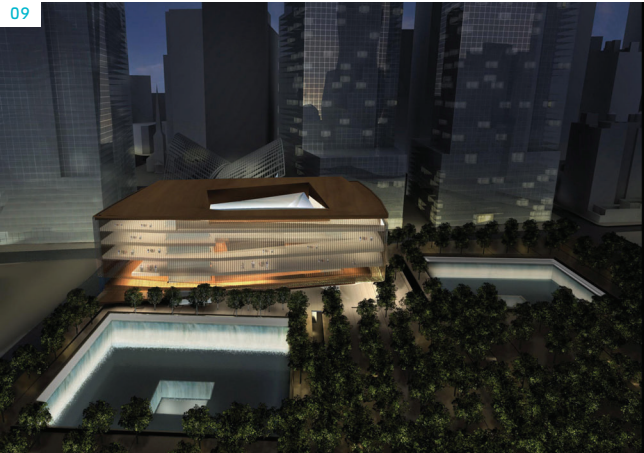
Snøhetta is selected to design the Memorial Complex, largely comprised of the the International Freedom Center; Frank Gehry is to design the performing arts complex for the Joyce and the Signature theaters.

AN 14_09.07.2004

"The first and most difficult problem is so obvious that it is amazing that

none of the brilliant architects assembled in the design competition dealt with the issue. The site of Ground Zero slopes down 30 feet from Broadway to West Street and the Hudson. This means that the site must be dealt with as a series of platforms from east to west and that north-south cross streets like Church and Greenwich must act as a series of steps across the site.

Minoru Yamasaki's World Trade Center design for the PA completely ignored the island's topography."
- D. Grahame Shane, Professor



2005

May

Snøhetta's design for the Memorial Complex is circulated (09).

June

New York Police Department concerns about vehicular bomb forces Childs to rework base of Freedom Tower.

August

The Drawing Center withdraws over controversial plans to restrict exhibition content at the site.

September

Governor Pataki evicts the Freedom Center from the site. Officials say that the Snøhetta building will now be used in connection with the underground memorial museum.

December

Norman Foster's design for Tower 2 is unveiled.

2006

February

Debate erupts over the cost and viability of the waterfalls in the footprints in wintertime. A \$175,000 prototype is constructed to resolve the issue. In the final museum design, the names are moved to the parapets surrounding the waterfalls that are no longer viewable (10) from within the museum now located under the footprints.

April

Silverstein cedes control of the now \$2 billion Freedom Tower to the Port Authority (PA).

April

National Trust for Historic Preservation puts a twin tower original staircase still on the site on the Most Endangered List before it is razed to make way for constructions of Foster's Tower 2. Renamed "Survivor Stair," it is given to the memorial museum (11).

May

7 World Trade Center opens with three tenants: the New York Academy of Sciences, Ameriprise Financial, and Vantone Real Estate. Jenny Holzer's eight hour stream of LED poetry and prose is featured in the lobby.

2007

June

Childs unveils revised Freedom Tower with concrete base clad in prismatic glass and aluminum. (12).

June 21

LMDC receives a \$2.78 billion block grant from HUD. Concerns about costs result in construction company owner Frank Sciamè being asked to convene a design review panel. He invites Rick Bell, Thom Mayne, among others to evaluate the memorial in order to bring cost down to the \$500 million cap established by Mayor Bloomberg and Governor Pataki.

September

Tower designs by Norman Foster, Fumiko Maki, and Richard Rogers Rogers tower released (13).

July

Freedom Tower is now called 1 World Trade Center, and Durst Organization takes over leasing.

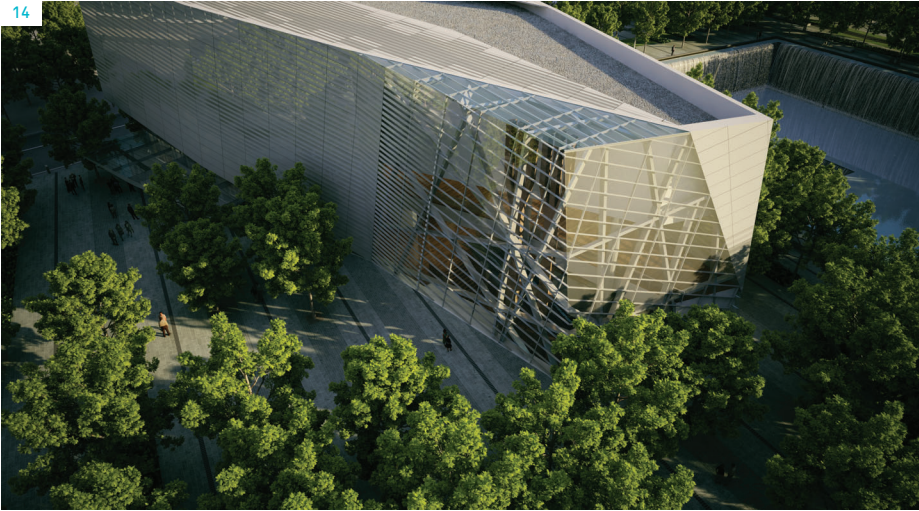
August 18

While the Deutsche Bank building is dismantled, a fire breaks out and results in the death of two firefighters.

AN 16_10.05.2005

“Over the past two years, the tower has gradually been stripped of its best attributes. The final blow was delivered earlier this summer by the New York Police Department, which forced a total redesign when it demanded a greater setback from the street and a heavy barricade to resist potential bombs. Now, just after the fourth anniversary of 9/11, the Freedom Tower has become a bland prism with a forbidding 200-foot-high concrete base.”

- Jonathan Massey, Historian



2008

2009

2010

2011

September

Snøhetta's revised design is now for a pavilion entrance to the National Sept 11 Memorial and Museum (14).

October

PA announces simplified plans for the site. In addition to the scaled-back Snøhetta project, Calatrava's transit hub is pared to essential elements but still budgeted at \$3.2 billion.

March

PA announces that rebuilding at the World Trade Center will create 72,202 construction jobs over 10 years and \$16.4 billion in economic activity.

March 19

PA and the St. Nicholas Greek Orthodox Church that was demolished on 9/11 deadlock over negotiations to rebuild the church just east of its original site plus a \$20 million subsidy.

March 26

Vantone, a Chinese real estate company, is announced to be the first major tenant for One World Trade Center.

November

Silverstein and PA wage on-going battles over financing and the leasing of Towers 2 and 3.

March

PA and Silverstein reach an agreement calling, in part, for the developer to raise \$300 million in private investment to access \$200 million each from the City, State, and PA (16).

August

Fueled by Internet activists, an international uproar engulfs the plans of an established Tribeca mosque to move into a former Burlington Coat Factory two blocks from the World Trade Center site (15).

May

Conde Nast Publications is announced as a tenant for One World Trade Center.

May

The prismatic glass base of One World Trade Center is scaled back. PA claims it is too difficult to manufacture, while Childs privately complains of cost cutting.

August

LMDC announces that a board for the Performing Arts Complex will be selected by the end of the year. LMDC will contribute \$155 million toward the \$400-500 million cost.

August

One World Trade Center reaches 960 feet (17).

To read and comment on the complete text of the essays quoted above, and more WTC coverage from AN, go to archpaper.com/WTC

1500+
architects

700
projects displayed
in the festival
gallery including
projects from:

Foster + Partners
Nikken Sekkei
Woods Bagot
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Turenscape
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Populous
Isay Weinfield
Miralles Tagliabue EMBT
WOHA

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live crit
presentations

70
countries

69
international
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Kim Herforth Nielsen
James Grose
Bjarne Hammer
Akihiko Hamada
Carme Pigem
Isay Weinfield

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SEPTEMBER

THURSDAY 8
LECTURES

Paul Goldberger
Conversations
in Context
5:30 p.m.
Philip Johnson Glass House
199 Elm St.
New Canaan, CT
www.philipjohnsonglasshouse.org

Yvonne Farrell and Shelley McNamara
Architecture as the New Geography
6:30 p.m.
Yale School of Architecture
Hastings Hall
180 York Street
New Haven, CT
www.architecture.yale.edu

SYMPOSIUM

Lower Manhattan Rising
9:00 a.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

EVENT

D.C. Builds: Big Box Retail
6:30 p.m.
National Building Museum
401 F St. NW
Washington, D.C.
www.nbm.org

EXHIBITION OPENING

Seen Since 9/11: Interviews and Photographs of Tibo
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

FRIDAY 9

EXHIBITION OPENINGS

Remembering 9/11
International Center of Photography
1133 Avenue of the Americas
www.icp.org

Signs of Life: Photographs by Peter Sekaer
International Center of Photography
1133 Avenue of the Americas
www.icp.org

EVENTS

Bureau for Open Culture: All Hands on Deck!
11:00 a.m.
Mass MoCA
87 Marshall St.
North Adams, MA
www.massmoca.org

Architecture Week: 9/9 – 9/23
AIA: DC Chapter
Location upon registration
Washington, D.C.
www.aiadc.com

SATURDAY 10
WITH THE KIDS
FamilyDay@theCenter – Building Stories
11:00 a.m.
Center for Architecture
536 LaGuardia Pl.
www.cfafoundation.org

SUNDAY 11
EXHIBITION OPENING

September 11
MoMA PS1
22-25 Jackson Ave.
Long Island City, NY
www.ps1.org

FILM

In Memoriam: New York City, 9/11/01
(HBO, 2002), 60 min.
11:00 a.m.
Museum of the City of New York
1220 Fifth Ave.
www.mcny.org

MONDAY 12

LECTURE

Dominic Pettman
Human Error: Species-Being and Media Machines
6:00 p.m.
Parsons The New School for Design
6 East 16th St.
www.newschool.edu

SYMPOSIUM

Amanda Burden
Vision 2020: What does it mean for the planning and design of New York City's waterfront?
6:00 p.m.
American Planning Association New York
Metro Chapter
Location TBD
New York
www.nyplanning.org

TUESDAY 13

EVENT

Architecture for Humanity - September Working Meeting
7:00 p.m.
Gowanus Studio Space
166 7th Street
Brooklyn, NY
newyork.architectureforhumanity.org

LECTURE

Jonathan Mallie
Building Wisely: Leveraging Digital Technology to Maintain Design Intent
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

WEDNESDAY 14

LECTURES

Hani J. Salama
Reality and Rehab in Existing Buildings
6:30 p.m.
Pratt Manhattan Center
144 West 14th St.
www.pratt.edu

Mark Foster Gage and Marc Clemenceau Bailly
Design Liquidity
8:00 p.m.
National Arts Club
15 Gramercy Park South
cfa.aiany.org

EXHIBITION OPENING

DesignNYC
2011 Exhibition
6:00 p.m.
GD Cucine
227 West 17th St.
www.designnyc.org

Richard Serra: Junction/Cycle

6:00 p.m.
Gagosian Gallery
555 West 24th St.
www.gagosian.com

EVENT

2011 Henry C. Turner Prize: Caterpillar Inc.
6:30 p.m.
National Building Museum
401 F St. NW
Washington, D.C.
www.nbm.org

THURSDAY 15

LECTURES

James Russell
Oculus Book Talk: The Agile City
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

Tod Williams + Billie Tsien

Conversations in Context
5:30 p.m.
Philip Johnson Glass House
199 Elm St.
New Canaan, CT
www.philipjohnsonglasshouse.org

Elizabeth Berger

Re-Envisioning Lower Manhattan: Downtown after 9/11
6:30 p.m.
Museum of the City of New York
1220 Fifth Ave.
www.mcny.org

EXHIBITION OPENING

Gowanus Lowline Exhibition
6:00 p.m.
SET Gallery
287 3rd Ave.
Brooklyn
www.gowanusbydesign.com

EVENT

Urban Design Week: 9/15 through 9/20
Launch Party
6:00 p.m.
BMW Guggenheim Lab
Houston St. at 2nd Ave.
www.urbandesignweek.org

FRIDAY 16

EVENT

SYMPOSIUM
States of Emergency: Objects as Agency ca. 1970
Stefano Chiodi, Romy Golan, Nicolas Guagnini, et al.
12:00 p.m.
Solomon R. Guggenheim Museum
1071 Fifth Ave.
www.guggenheim.org

People Make Parks Launch

Hester Street Collaborative
6:00 p.m.
BMW Guggenheim Lab
Houston St. and 2nd Ave
www.bmwguggenheimlab.org

SATURDAY 17

SYMPOSIUM

Franz Erhard Walther's First Work Set: Actions, Instructions, and Presence, 1963–1969
11:00 a.m.
Dia:Beacon
3 Beekman St.
Beacon, NY
www.dia beacon.org

EXHIBITION OPENING

Zaha Hadid: Form in Motion
Philadelphia Museum of Art
26th St. and Benjamin Franklin Parkway
Philadelphia, PA
www.philamuseum.org

FILM

Make No Little Plans: Daniel Burnham and the American City
(PBS, 2010), 60 min.
6:00
Museum of Art Rhode Island
School of Design
Metcalf Auditorium,
Chace Center
224 Benefit Street
Providence, RI
www.risdmuseum.org

EVENT

The Architectural League: Beaux Arts Ball 2011
Location upon registration
www.archleague.org

WITH THE KIDS

The Grid: Family Workshop
2:00 p.m.
Museum of the City of New York
1220 Fifth Ave.
www.mcny.org

SUNDAY 18

EVENTS

Interschool Design Competition
9:00 a.m.
National Building Museum
401 F St. NW
Washington, D.C.
www.nbm.org

MONDAY 19

LECTURE

Jennifer Gray
194X–9/11: American Architects and the City
Gallery Conversation
11:30 a.m.
Museum of Modern Art
11 West 53rd St.
www.moma.org

SYMPOSIUM

The World Trade Center Site: Ten Years After/ Ten Years Hence
Charles Bagli
6:30 p.m.
Museum of the City of New York
1220 Fifth Ave.
www.mcny.org

EVENT

Urban Design Week Panel: GOOD Design New York City
6:00 p.m.
Museum at Eldridge Street
12 Eldridge St.
www.urbandesignweek.org

TUESDAY 20

LECTURE

Grace La, James Dallman
Re-fabricating the City
6:30 p.m.
National Building Museum
401 F St. NW
Washington, D.C.
www.nbm.org

FILM

Urbanized New York Premiere
(dir. Gary Hustwit, 2011)
6:30 p.m., 8:30 p.m.
Sunshine Cinemas
143 East Houston St.
www.urbanizedfilm.com

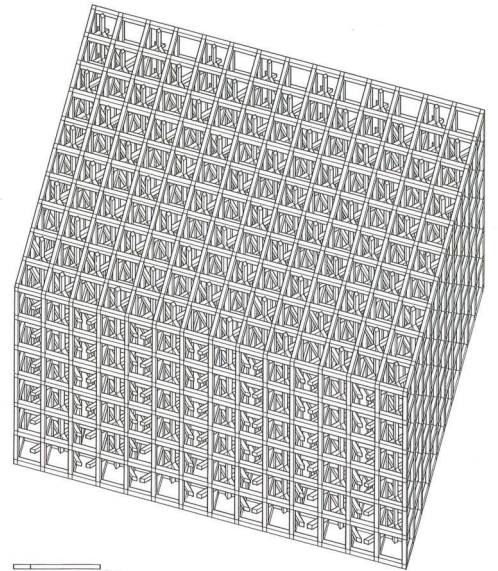


TUCA REINES

PIIOTOS_WTC

1500 Gallery
511 W 25th St. #607
1500gallery.com
Through September 17

In honor of the tenth anniversary of September 11th, 1500 Gallery in West Chelsea will present *PIIOTOS_WTC*, an exhibition of photographs of the Twin Towers taken by 22 of Brazil's most notable photographers. The images, which all have the World Trade Center site as their subject, span the last three decades of the 20th century. Selected photographers include Victor Andrade, Ali Karakas, and Roberto Linsker, among others. The selection is diverse, with works ranging from distant portrait landscapes of the towers from the Hudson River, to bold aerial views, black and white night shots, glowing, hazy sunsets, and close-up structural shots, like the work of Tuca Reines, above. Gallery 1500—the only gallery in the world to focus specifically on Brazilian photography—brings together these poetic works, capturing the power, strength, and beauty of the city as it is no longer.



COURTESY YALE SCHOOL OF ARCHITECTURE

CECI N'EST PAS UNE REVERIE:
THE ARCHITECTURE OF STANLEY TIGERMAN

Yale School of Architecture
180 York Street
New Haven, CT
Through November 4

The exhibition *Ceci n'est pas une reverie* ("This is not a dream") celebrates the work of architect Stanley Tigerman. Curated by Yale School of Architecture Associate Professor Emmanuel Petit, this retrospective tells the story of Tigerman's professional career, beginning with his years at Yale as an undergraduate and then a graduate student in architecture. Organized around several motifs—utopia, allegory, death, humor, and division—the exhibition includes models and objects, documents, cartoons, sketches, and drawings, like an axonometric of formica, above. Video material from lectures and interviews also capture Tigerman's eclectic style as it has evolved over the past 50 years, encompassing his early work at the Chicago-based firm Tigerman McCurry Architects and his return to Yale as a visiting professor. *Ceci n'est pas une reverie* will coincide with the publication of Tigerman's collected writings, *1964-2011 Schlepping Through Ambivalence, Essays on an American Architectural Condition*, and his autobiography *Designing Bridges to Burn* as well as a series of lectures at the Yale School of Architecture.



Working my way around *Talk To Me* (TTM), the Museum of Modern Art's latest design show, I definitely exceeded 140 characters. Pouring over maps that tracked 3:00 a.m. surges in complaints to 311 about sewage maintenance, listening to Japanese pop videos about menstruating boys, following Avatar, a video game character, along London's South Bank, and taunting *Talking Carl*, I worked the room as if I were at a cocktail party thrown by the Mario Brothers. The unusual suspects are here.

I met a cast of variously pixilated oddballs, each figments of the most imaginative imaginations, each representing a chapter in MoMA's latest account of the story of interaction design. The headline: There's barely a keyboard in sight. Technology is dissolving into our everyday experience.

Before the exhibit opened, I'd been rooting for this show to take a definitive look at what interaction design promises—and threatens—now and next; *anything* to articulate properly to *normal* folks what interface designers do all day. By MoMA's account, a tightly tethered, worldwide community is demo'ing their genius to each other on YouTube.

A broad survey of the current state of networked media, TTM is subtitled "Design + the Communication between People and Objects." I wrestled with this subtitle. Design here seems like a prefix bolted on just because it ain't a painting retrospective. And, hang on a minute, everyone knows that besides Billy the Bass, objects are dumb. They don't communicate.

They merely mediate communication that takes place between people. TTM is therefore a celebration of the means for, rather than the content of, communicating—a mediation of media.

It might seem incidental to differentiate between a slavish celebration of devices over content but a crack in the ground now becomes a chasm later. Seeing the show in the same week looters lit London ablaze, do I still see VR/Urban's 2009 *SMSlingshot* the same way, as youthful urban japes, digital "happenings?"

Can I still marvel as benignly at Terada Design's sophisticated dynamic display for the skin of *N Building*, a QR-readable Tokyo storefront, if the exhibit shows me material samples and a rendering of the facade but coyly stops short of revealing to me the retail message it displays?

I buy that this show advances its audience, provoking us to contemplate the behavior, no longer just the function, of media objects. But what's captivating about these machines that talk back is the experiences we have interacting with each other, the systems of production and use, and the content we exchange, through them.

There's a smattering of utility in the objects on display—"data viz" information design, useful apps, ATM and (again!) the MTA Metrocard vending kiosks, but there's also a helluva lot of speculative, critical conceptual work.

Does that make this design? Sure, if video sketches of hermetic, slightly chilling, possible sci-fi futures is a stop that design is cur-

rently making en route elsewhere.

Like war coverage, interaction design is usually hard to follow unless you've been close to the action from the beginning and you know which side you're rooting for. No one can say for sure how it'll all play out, so we keep looking to our correspondents in the field.

The expectation is therefore that you can still pay attention to a breadth and a depth here. If you are so inclined, you might even want to take two visits to really squeeze the pips out of the show. Or explore online before your visit to make a beeline for the things that capture your curiosity—SWAMP's 2007 *Notepads*, each faintly ruled with the tiny names of civilians killed in the Iraqi war, or a close-up of one glowing module of realities: united's programmable BIX display skin that covers Peter Cook and Colin Fournier's 2003 blobular Kunsthau in Graz, Austria.

Garnered from recommendations of practitioners in the field (full disclosure: I contributed to that early in the curators' research phase), the emphasis here is, for the most part, on individual craftsmen and women.

Work by the many women in this field was well represented and remarkable, notably Louise O'Connor's situationist folly *Walk the Solar System* and *Bat Billboard*, Natalie Jeremijenko's collaboration with Chris Woebken.

TTM reconstitutes the celebratory narrative of, humble artisans grafting away in a garret, this time tinkering and soldering. MoMA seems fine leaving it to industry awards to recognize corporate creative output.

Hello World!, a QR landscape by Bernhard Hopfengärtner.

Otherwise, where's the likes of a Nike+, of Twitter's coverage of the VH1 awards in all this?

Actually it's not entirely clear what standard was applied for selecting some work but not others. TTM is organized into five slightly jumbled sections, from self-explanatory to plain enigmatic: "Objects, City, Life, Worlds, Double Entendre, I'm Talking to You."

The information architect in me thinks "apples and oranges," a traditional curatorial lens that the work, as new interpretations of content, doesn't quite fit. Mostly that's okay. An established format brings the uninitiated along to introduce them to new stories.

But it might make more sense to classify clusters by the scale of experience: from one to many, solo interactions, dialogues, small groups, communities to crowds?

Or what about by the scale of display screens used for viewing content: a foot from your face (handheld screens, printed info graphics), two feet from your face (browser-based), ten feet (TV and gaming, maps), a hundred feet (billboards + buildings)?

And there's already so much to absorb. But I was slow to adopt the stop-and-click-for-more-info "QR codes" on every title card.

Chomping through my now-daily diet of snack-sized content—texts, Tweets, instant messages, news feeds—has expanded, rather than attenuated, my appetite for more substantial morsels of a full story, and, increasingly, I'm thirsting for analog. But the portion size here is a little out of control.

No demo left behind, this "snapshot" of where interactive media is today, as the catalog described it, is both panoramic and a little out of focus. As an enormous show-and-tell, like its Paola Antonelli-curated MoMA predecessors *Safe* in 2005 and *Design and the Elastic Mind* in 2008, I came away a little browser-beaten.

There's a lot here, a haze of a hundred bright ideas, cheeky presentations, snappy concepts, clever conceits, grand narratives,

imagined worlds, and funny looking objects each demanding my in-depth engagement.

At the same time, it was strange to take in piece after piece that mediates someone else's experiences. It began to seem like filtered reportage at best, at worst, dispassionate, disengaged, depoliticized, dystopian. In contrast, one floor below, pieces in an exhibit of prints from South Africa are recognizable, memorable, shudder-inducing. That proximity and veracity seems relegated, muted at TTM, where the fantastical future conditional, possible worlds, game spaces, whole universes between the fictional and the real seem preferable, or at least prevail. But maybe I just prefer newspapers to sci-fi.

I wonder how this show, as a self-styled "snapshot" of an evolving body of work, will hold up as a time capsule? How these exhibits will age, which will reappear in subsequent retrospectives (Josh On's *They Rule*, first shown at the 2004 Whitney Biennial, seems to be maturing nicely), and which will be cached as bookmarks to fade away, or worse, linger, only to be ridiculed in hindsight, as new improved versions trump them.

If you know all about interaction design, there's plenty here you've already seen on blogs, YouTube, Twitter, at graduate shows. That's a reason to see it, not to skip it. Intangible work conceived for co-creation and for distribution over a network are not natural candidates for a museum's blockbuster exhibit. But while there is no convention, no equivalent to a specimen cabinet, it's worth seeing the profusion of ideas here, trapped like butterflies for temporary display for at the show. They will thrive, released and dispersed on the placeless network, long after it closes. All the while, is the "me" in Talk to Me the machine or the person using it? You decide, all on your unmediated own.

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Animal Superpowers, an interactive game by Chris Woebken and Kenichi Okada.

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Steven Holl's Chapel of Saint Ignatius in Seattle.

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GOING TO THE CHAPEL

Constructing the Ineffable
Karla Cavarra Britton, editor
Yale School of Architecture/Yale University Press, \$50.00

Constructing the Ineffable, edited by Karla Cavarra Britton, is a wonderful collection of intelligent essays about sacred space. For any architect who may be contemplating, or has been commissioned to design, a sacred space, this book is required reading.

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The book is divided into three parts. Part one encompasses a series of essays starting with "The Earth, the Temple and Today" by Vincent Scully. Scully, emeritus professor in the History of Art at Yale, points out how the rise of aggressive fundamentalism in all religions has made investigations of sacred space complex and even dangerous. Karsten Harries writes a provocative piece pointing to Johnson and Burgee's Crystal Cathedral in Garden Grove, California as a building that is no more sacred in detail, materiality, or place than a big box store. Miroslav Volf, the Yale Center for Faith and Culture director, addresses notions of the sacred from the perspective of memory. Mark Taylor, the chair of Department of Religion at Columbia, challenges us to understand what we see as sacred, and to distinguish this from the religious. Emilie Townes, professor of African American Religion

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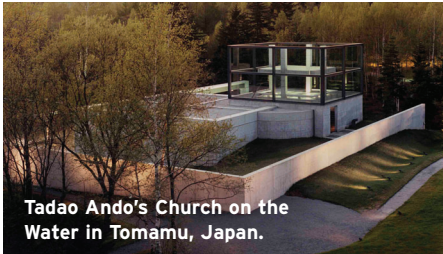
Part two deals with precedents, and includes essays by architect Thomas Beeby discussing Rudolf Schwarz's book *The Church Incarnate*, the Catholic Reform movement in Germany, and its influence on the works of Mies. Columbia architectural historian Kenneth Frampton discusses spirituality in the work of Tadao Ando and its dialogue with geometry and landscape. Harvard professor of Religion Diana Eck discusses her work investigating temples in India and the meaning of sacred space, beginning with the city of Banaras. Finally, Jaime Lara, a History of Art lecturer at Yale, contributed the essay, "Visionaries or Lunatics? Architects of Sacred Space, even in Outer Space," which traces a history of visionary architecture starting with the works of Boullée, the writings of Jules Verne, the Futurists, the works of Oscar Niemeyer, and ending with the Doman Moon Chapel from 1967.

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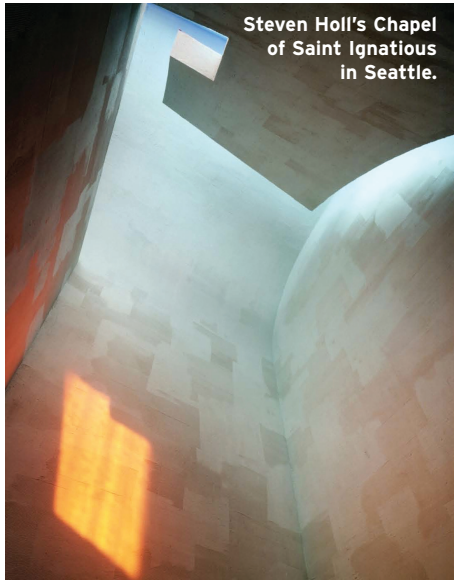
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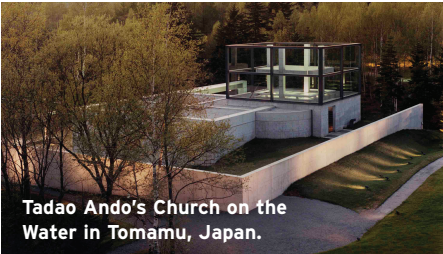
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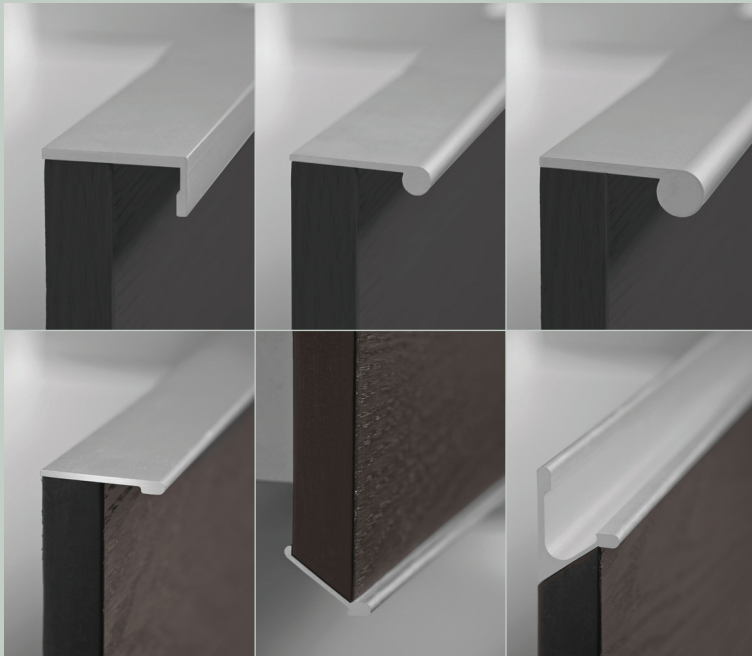
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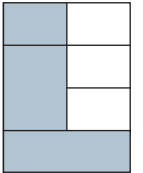
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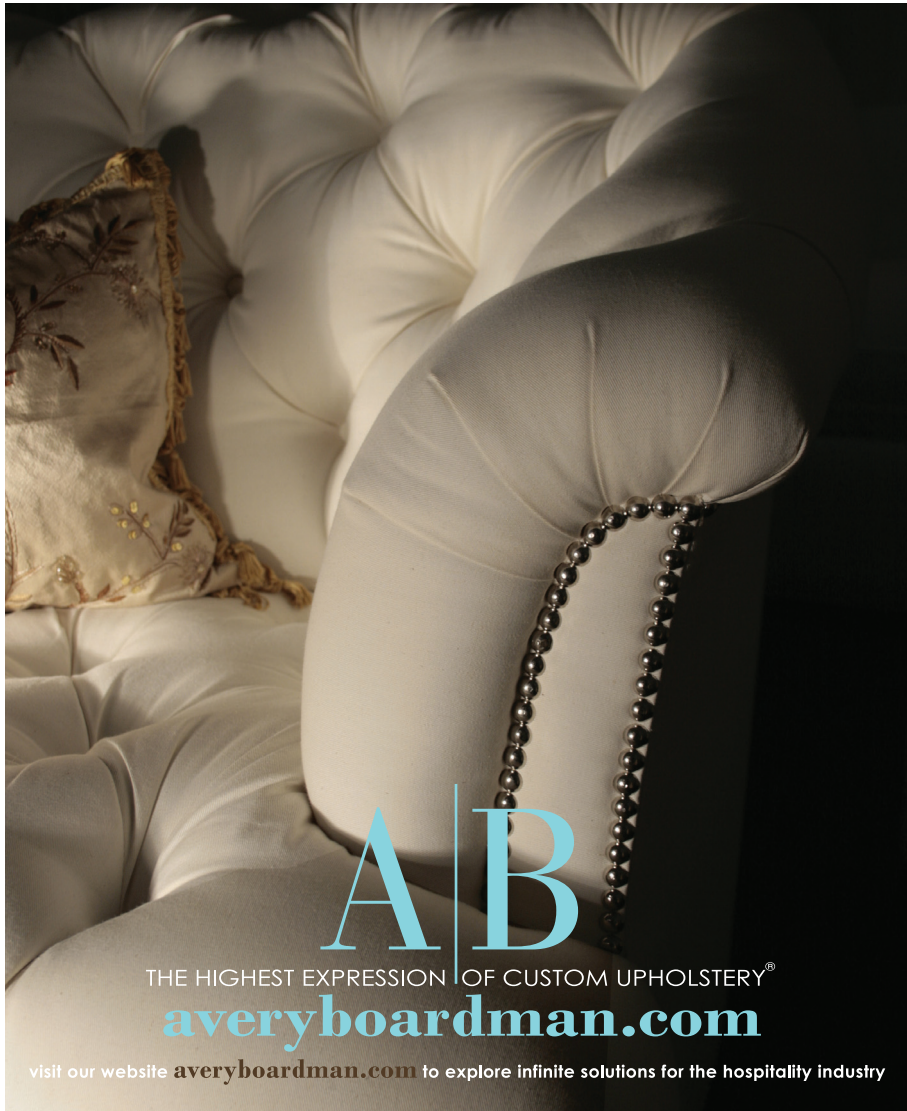
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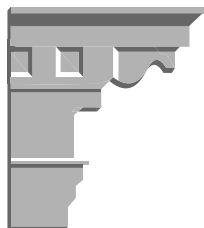
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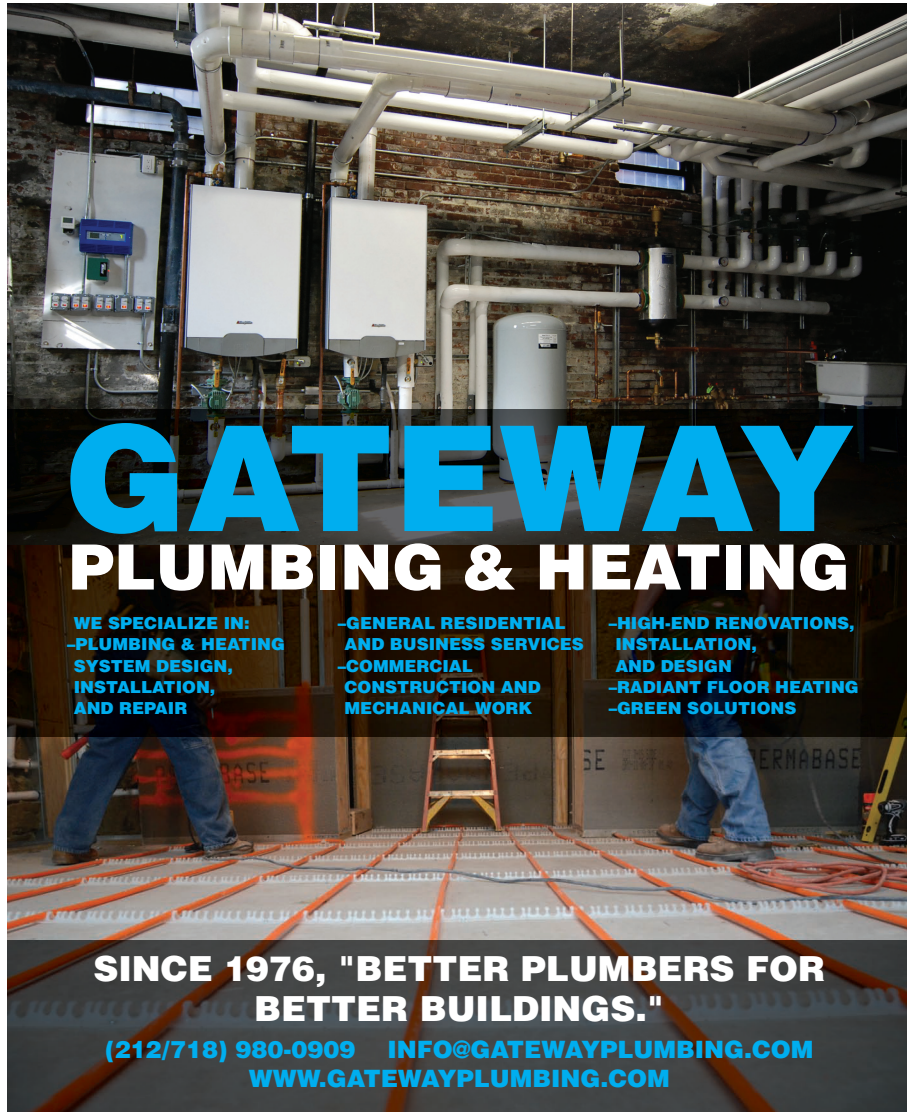
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THE ARCHITECT'S NEWSPAPER SEPTEMBER 7, 2011



MEMORIAL MOMENT

Just weeks before the shattering act of domestic terrorism in Oslo and on the island of Utøya, Norwegians commemorated an earlier tragedy with the opening of a compelling memorial by Peter Zumthor and the late New York artist Louise Bourgeois. Steilneset, as the memorial is called, acknowledges and interprets the death of 91 people, mostly women, during a spate of witchcraft persecutions throughout the 17th century. Most of the victims were burned at the stake or drowned offshore of the site, located just outside the town of Vardo in the Arctic Circle.

Visitors reach the memorial by rounding a slight hill, over which sits a tiny village church and its postcard-worthy graveyard. Beyond, the memorial hugs the shoreline, appearing tiny and fragile along the horizon. It is comprised of two structures:

a long, thin timber frame holding a suspended fabric enclosure, and a black glass pavilion, housing Bourgeois' installation.

Visitors enter the memorial via two long ramps, which emphasize the slope down to the shoreline and the surprising height of the 26-foot-tall memorial. The tensile structure, made from a stiffened fiberglass textile, looks like sailcloth pulled taught by cables. The detailing, which includes hand-sewn seams, is beautiful, especially at the ends where the cables pull the fabric into tapering conical forms, reminiscent of the body of an eel.

During a tour of the project, Zumthor said his use of fabric was meant to recall "women's work," which he said was appropriate given that a disproportionate number of the victims were women. The structure's simple frame, 4 by 4 posts with a simple corrugated

roof, references the outdoor fish-drying racks that are common in the region. In addition to a door at either end, 91 windows puncture the structure, one for each victim, each illuminated by a single, naked Edison bulb (leaving a light on in the window is another local tradition, a meaningful gesture in a region where daylight is scarce for much of the year). The use of fabric may also be a nod to Bourgeois, who worked with textiles for decades. But the strangeness of the form, the taught surfaces, and the puckered void openings, also recall the work of another female artist, Lee Bontecou, whose work often includes structured voids that evoke terror and the infinite.

Inside the enclosure, the interior is dark and narrow, every surface painted black. Visitors walk down a narrow catwalk, as the fabric walls shake in the wind.



BJANE Riesto

Left: Zumthor's witch trial memorial hugs the shoreline where many of the victims were killed. The structure is a simple wooden frame with a stiffened fabric enclosure suspended within. **Above:** An adjacent dark glass pavilion houses an installation by Louise Bourgeois.

The bulbs, suspended from black cords, which are elegantly draped along the ceiling, also sway, giving the space an eerie, disconcerting feel. Unusual for the period, complete court records exist for the trials—so much is known about the lives and deaths of the victims, making the interpretive aspect greater than at many memorials. Given the passage of time since the trials, this greater contextualization is helpful, underscoring the individuality of the long dead victims. Simple text panels, made of the same material as the structure, hang next to each window and bulb and feature excerpts of the court records (the texts are in Norwegian only, but tiny guidebooks in English are available at the entrances).

The abstract architectural language and the inclusion of individual names draws from the now standard vocabulary of Maya Lin's Vietnam War Memorial, but Zumthor inverts such conventions in significant ways. While most memorials cling to their sites in, frankly, a grave-like way, and seek to project permanence and the eternal, Zumthor's tensile structure—moving with the wind, without climate control—emphasizes temporality, the fragility of individual lives.

This experience is dramatized by Bourgeois' installation housed in the adjacent glass pavilion. Following the procession through

the court records, visitors enter the pavilion and encounter a concrete ring, surrounded by seven giant mirrors hung from metal armatures. Inside the ring, sits a simple metal chair—reminiscent of a schoolhouse chair—with flames jetting out of the seat. Like the tensile structure, the glass pavilion is also permeable to the elements. Wind passes through gaps in the giant charcoal gray glass panels causing the fire to whip around and snap in the constant breeze. The pavilion has no lighting, so at night the flames become more visible through the dark glass. Indeed, the building itself seems to change from opaque to translucent throughout the day, depending on light conditions.

On its own, the Bourgeois piece might feel heavy-handed, even kitschy, but in combination it's a powerful gesture. Following Zumthor's meditation on the fragility of human life and the horrors that individual victims faced, Bourgeois' visceral piece helps to make more immediate how acts of brutality recur throughout history.

While the recent violence the country faced was perpetrated by an individual against the collective, Zumthor and Bourgeois remind us that we should never be comfortable relegating collective violence against individuals to the history books.

**ALAN G. BRAKE IS AN'S
MIDWEST EDITOR.**

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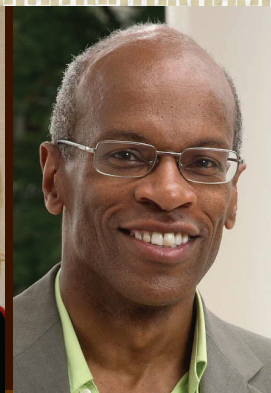
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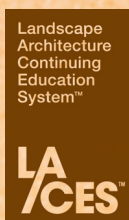
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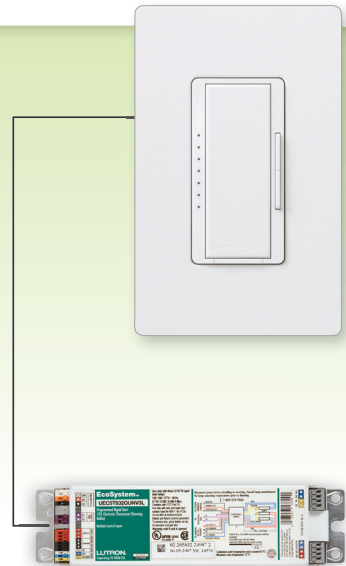
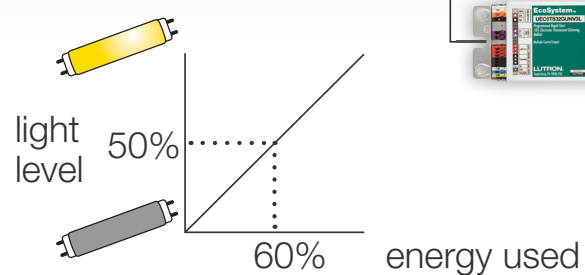
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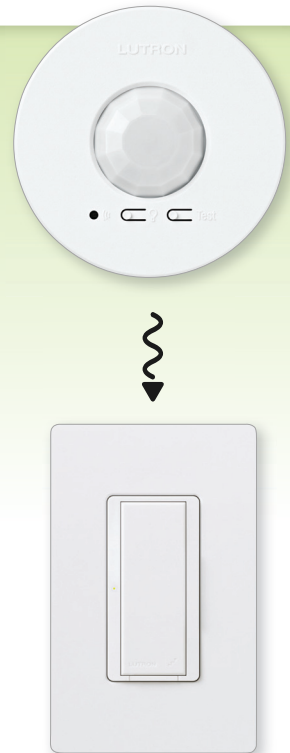
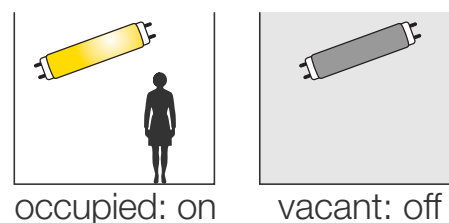
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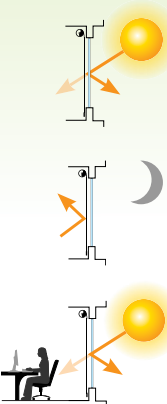
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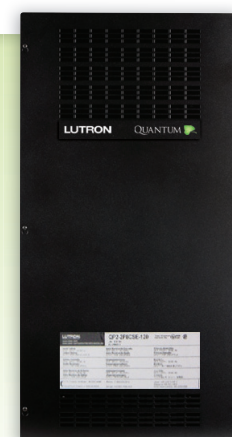
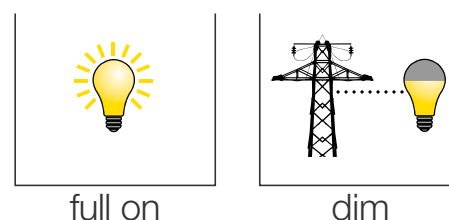
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